

The MODERN LANGUAGE FORUM

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EDITORIAL NOTES

I wish to draw to your attention Senate Bill number 1313. This is a bill "to strengthen the national defense and promote the general welfare through the appropriation of funds to assist the States and Territories in meeting financial emergencies in education and in reducing inequalities of educational opportunities." It was presented to the second session of the Seventy-seventh Congress by Senator Thomas of Utah "for the purpose of more nearly equalizing public elementary and secondary school opportunities in the United States. (and) there is hereby authorized to be appropriated for the fiscal year ending June 30, 1943, and for each year thereafter, \$300,000,000 to be apportioned to States as hereinafter provided." The bill was approved by the Senate committee on Education and Labor and is now on the Senate calendar. It is supported vigorously by the National Education Association of the United States whose Executive Secretary, Mr. Willard E. Givens, writes that "Unified effort and vigorous action will secure passage in the Senate. The most difficult problem is in the House. There is one way this measure can be put through the House. That is to elect in November men who are committed favorably to this bill."

Even though we here in California do not suffer from a great lack of funds for carrying on public education, our friends in other less populated and less rich States do suffer because of such a deficiency. We should do all we can to assist them, in some cases, out of a desperate situation. In some States, particularly in rural or semi-rural areas, teachers have several grades in one room, work from eight in the morning until late in the afternoon and are paid supposedly sums ranging from fifty to one hundred dollars a month for a six to eight months school year. Sometimes these teachers do not receive their whole pay for a given year and frequently the local School Boards are several months behind in meeting their obligations. This Bill 1313 will go far in alleviating such conditions.

The present National Emergency is liberally dipping its hand into the taxpayer's pocketbook with increasing speed and pressure; three hundred million dollars is a small amount to pay to maintain what the Machines of War are rapidly consuming and what totalitarianism is destroying elsewhere—the right to a decent general education. Billions are being spent on war and only millions are asked to preserve our culture and civilization. The teachers in the elementary and secondary schools are the basic units in the preservation of the "American way of education." Get behind this movement to maintain and increase the usefulness of our great educational system!

All the information you desire regarding this Senate Bill 1313 will be furnished you gratuitously if you will send a card or note to the National Education Association of the United States, 1201 Sixteenth Street, N.W., Washington, D. C.

While on the subject of Education in general, I should like to call to the

attention of the teachers of Modern Languages the changes that may possibly be effected in the teaching of languages on all the campuses of the University of California. We have under consideration, with a few modifications, the plan submitted by the California Subcommittee on Foreign Languages. A summary of their findings appeared in our last number and I am presenting herewith a summary of the plan as acceptable to us in the University of California at Los Angeles. This will tend, we hope, to make for more uniform teaching, better integration, and elimination of many frictional points between the secondary and college levels.

1. Courses 1 and 2 shall meet, as in the past, 5 times per week but shall yield only four units of credit.
2. Courses 3A and 3B shall meet five times a week (instead of three as in the past) and shall likewise yield four units of credit.
3. The Associate in Arts requirement in foreign languages shall be sixteen units in not more than two languages.
4. High school foreign language courses shall be evaluated as follows:
The first 2 years together 4 units;
the third year 4 units;
the fourth year 4 units.
5. The first two years of high school shall therefore be equivalent to course 1 in the University; the third year to course 2; the fourth year to course 3A.
6. A grade of B or better will continue to be required for acceptance of foreign language credit from high schools. In cases where a student has made a grade of C in a high school course he may validate that course by taking the next higher course, in the same language, in college with at least a grade of C.
7. Not less than four units (two years) of a foreign language taken in high school shall be accepted, nor less than 8 units (two semesters) of a new language begun in college.
8. Any able student shall be allowed to register in a course more advanced than indicated in the above tables and upon passing it with a grade of B or better shall receive credit toward the language requirement for the course or courses omitted.
9. No provision of the new plan is to be construed as prohibiting the offering of any other courses on the sophomore level in any department, not prohibiting 3.

The whole University is now geared to higher and faster production in the war effort and without loss of efficiency. The maintenance of this goal requires the cooperation of all units in the educational system of the State. We must abolish all the frills and fol-de-rol now used and encouraged by the illuminati of the Educational world. The teaching of modern languages has proven its worth and effectiveness in the war effort. This cannot be fully achieved, however, by merely teaching our secondary school pupils the superficial and even supercilious elements of the language. What they need is thorough training in grammar and translation if they are to succeed. Make your teaching more effective and cut out all the foolishness! Give your students something useful! The cultural values will necessarily follow a solid foundation on which to build them. A flimsy foundation leads to ultimate breakdown in all real values and your students will hold you responsible for their future failures.

AN OPEN LETTER TO TEACHERS OF LANGUAGE

Dear Colleagues:

It can no longer be doubted that the American public school is preparing, under the guidance of our professional educationists and with the willing or enforced consent of large groups of other educators, to abandon the discipline of formal language study as a foundation stone in American education. No clearer proof of this assertion need be desired than the report of a committee of the National Educational Association, presented in June 1942 and entitled "Problems in the Field of Teacher Preparation and Certification." Under the heading "Opinions on the General Education of Teachers," W. E. Peik summarized the results of an inquiry sent out to 154 persons and responded to by 92 of them, embracing educational leaders distributed over all the states in the Union. As to the inclusion of a knowledge of foreign languages in the general education of teachers, only 14 per cent of the replies approved of modern foreign language for the elementary teacher, only 40 per cent for the secondary teacher; for the classical languages, the percentages were still lower, 13 per cent and 26 per cent respectively. It may therefore be assumed that the rejection of foreign language study as part of a liberal education is now the official attitude of the NEA, which stands for the educationist policy of our country.

It must be recognized, I think that back of this specific expression of policy lies an educational philosophy which commands a widespread popular appeal. Briefly stated, and somewhat oversimplified it runs like this: in a true democracy, all citizens enjoy the same advantages, and therefore the educational system must be so planned in its intellectual content that every child can share in each part of it, from the lowest stage to the highest. It is the communistic economic argument applied to the realm of the mind. Carried to its logical extreme, such a program would eventually turn the United States into a slave nation, bereft of any leadership which might successfully cope with its brainy and highly trained competitors in the markets or on the battlefields of the world. For if we do not provide suitable training for our future leaders, we shall have none.

Moreover, to one who views the international scene with any concern for the future it would seem that no more inopportune time could have been chosen for thus deliberately reducing the areas of direct contact between the United States and the outside or non-English-speaking world. All signs point to the inescapable fact that our traditional isolationism is no longer possible or desirable, and that in any event we stand at the beginning of an era of vastly increased American participation in world affairs.

As teachers of language, we must necessarily dissent from the conception of American education embodied in the report which was cited above and in defending our subject against attempts at its extermination we are upholding the prestige and honor of the American school, the dignity and future worth of the American people.

Seeing these precious strongholds of our national heritage thus gravely menaced, what should be our response? Can we afford to ignore the uncompromising attempts to legislate our work out of existence? It seems to me that if we wish to defend its now seriously threatened position in American education, we must have recourse to the strength which comes from united effort, in other words, to voting power, both direct and indirect. Our own aggregate votes constitute a more powerful single unit than any other in the school; the

parental vote which we can enlist, if properly directed, is capable of sweeping the country.

The first step, clearly, is for us to get together. As a means to that desirable end, I propose that the various language associations, including those for the Classical Languages and English, send duly authorized delegates to a special meeting in connection with the coming of the MLA. These delegates should be instructed to assist in the formation of a militant association which will have as its principal objective the immediate organization of a campaign to maintain and eventually increase the place of language instruction in the American public school.

It will be the function of the officers of such an association to determine the details of organization and action within which it shall operate. Without presuming to forestall any of their decisions, I suggest that the language teachers of specified areas (e.g. cities, collegiate institutions, districts) automatically constitute "chapters" in the new association, that the chapters of each state form a "division" with elective officers and provisions for convening, and that the real directive of the association be assigned to a national board, subdivided into such committees as may appear desirable, dealing for example with policy, finance, and propaganda. As to the possibilities of effective action, I am clear in my own mind that our only hope of substantial accomplishment lies in influencing parents to put pressure on the schools. This requires a long and involved process of public education, and will inevitably call for considerable expenditure. However, if our profession can be sufficiently interested, I believe that a modest membership fee will provide a generous aggregate to serve as the sinewes of war.

This letter has no authority beyond that of one who sees an emergency and feels impelled to appropriate action. It seems not impertinent to remind you, however, that as Managing Editor of the MODERN LANGUAGE JOURNAL, when the AATF and AATG were about to be formed, I warned the profession that such a development would result in a dissipation of our energies and a consequent danger to the ideals which we uphold (see my editorials: MLJ 11:485; 12:427; 13:509; 14:595). Having watched the subsequent course of events closely, not without an unhappy sense that my forebodings were becoming a reality, I now feel it my duty to emulate the lighthouse keeper who sees a ship laden with a precious cargo about to run upon a reef and be dashed to pieces.

BAYARD QUINCY MORGAN

SCIENCE AND THE HUMANITIES

RESPONSIBILITY TOWARDS BOTH a liberal arts college and a department of chemistry puts the writer somewhat in the position of the "dinosaur, famous in prehistoric lore," who, as the reader may remember, "had two sets of brains; one in his head, the usual place, the other in his spinal base." It is to be hoped that, for the purpose of this essay, he will be able like that dinosaur "to think without congestion upon both sides of every question," for, as a chemist who presumes to discuss the humanities, he is sticking out what may appear to be a very long and insufficiently armoured neck.

In order to disarm the lurking suspicion that the title may invite, I hasten to claim at the outset that my main purpose is to assert the importance of the humanities to a university and to point out and, in a measure undo, the harm that sciences appear to have done to them. This harm has been inflicted, I think, quite innocently on the part of the sciences; it has come from succumbing to temptations that have arisen from natural causes, like biologic impulses, rather than diabolic urges. I approach the subject as a clinician rather than as a moralist.

My qualifications for this rather ambitious role are but slender, I admit, consisting in but little beyond graduation from a liberal arts college; recreations which take me out of my own science and into the realm of the humanities, and faculty colleagues from those fields whose good conversation at Faculty Club lunch table and elsewhere I thoroughly enjoy. In fact, I would hate to be banished to an institution unleavened by humanities and humanists. When a scientific question is propounded at table I have noticed that a scientist present usually explains the matter or merely answers "yes" or "no" and that ends it. Someone must then try to start a new conversation. But let the question involve philosophy or literary criticism, and everyone present, if the table is a good one, wades into the discussion with blood in his eye. Even if an expert present claims to know the answer, no one else will admit it. This makes the humanities perform at least one valuable service to humanity, that of stimulating good discussion.

I take up my cudgel in defense of the humanities because they seem to need it. I detect at times a sense of discouragement

among my colleagues in the humanities. They envy us scientists for our ability to show the practical fruits that attract subsidies and students. They look back with regret to an earlier period when the "liberal arts" held sway and the sciences were confined to a little "natural philosophy." Some even betray the fear that theirs is a lost cause.

Others try to dress up their subject to resemble a science, so that they can climb on to the scientific band-wagon. Some do "research" by means of a set "method." Some use questionnaires, which they analyze with statistics. A "correlation coefficient" sounds pretty scientific and impressive. The greater the sense of inferiority, of course, the more likely the scholar is to try to disguise the natural aspect of his subject by clothing it in a fashionable uniform. Such imitation is, in a way, flattering to the scientist, but may produce an effect similar to that given by a girl who becomes an artificial blond when she might be a good-looking natural brunette.

The imitation misses the point when it assumes that the essence of science is mere measuring and counting with patient labor. While some scientific efforts end thus, the great achievements are products of imagination and daring. The telescope, the laws of motion, the quantum theory, are more akin to great poetry or painting than they are to the petty Ph.D. thesis on the life and writings of an author so insignificant that no one ever wrote about him before. I have been glad to seize more than one opportunity to plead the merits of a composer as against a more "scholarly" musicologist; of a writer of first-hand rather than second-hand literature. I have argued for the fine arts against a few who have questioned their place in a university because they do not represent "research," with the accent on the first syllable. The distinction was aptly stated in a tribute to a great teacher by a former pupil, Professor Irwin Edman, in his "Philosopher's Holiday." "Other teachers might make literature seem a set of documents to be investigated; no one quite knew why. Erskine made it an art to be lived and loved."

But Erskine's method evidently seems improper to some. It violates a Puritanical tradition that only medicine that is bitter can really do you good. There is a lurking sadism here and there among professors. Failure of a student to respond to the efforts of the teacher suggests retribution rather than an experiment in teaching. Of course this is a weakness of human nature

that is not confined to those professing the humanities. The scientists merely have the advantage that the necessity for what we call discipline is more obvious to the student.

The same distinction was made by Bernard DeVoto once in "The Easy Chair" in Harper's. In the course of a kindly critical characterization of the various conventions of scholars which take place during the Christmas week, he dealt as follows with one group. "Insecurity takes a different form in the Modern Language Association, where professors of literature grieve over the dullest of all papers read during this supercharged week. What depresses these scholars is a realization that their discipline is supposed to deal with literature, whereas of the sixty odd papers annually read to the society only about ten have any bearing on literature and only about five of those understand that it is an art, that it is related to the dreams and heartbreaks and aspirations of mankind, that the odd creatures who write it have the blood and emotions of living men."

Evidently I am not the only person who has noticed the trouble. It is gratifying to be a scientist to be able to make the point on the testimony of reputable humanists themselves. Let me give but one more out of many that could be quoted. Charles Mills Gayley, a generation ago, wrote as follows on "Some Wages of Pedantry": "For the reaction against the classics some of our classicists are most to blame; more broadly, for the reaction against humanities, some of our, so-called, humanists. In a time when the scientific and the practical clamoured for their rights the humanists babbled of the ideal, meaning the unpractical. In a time when the ideal, worshipped in spirit and in truth, might have saved the humanities, the teachers of the humanities were busy repelling worshippers from the shrine with a mystic mumble of glosses, textual variants, codices, collations, with a processional methodology and grave-cloths in monstrance of crumbled commentators, with grammatic genuflections, and a horrific jargon of umlauts, and all that windpipe and gullet liturgy of anatomical phonetics. Forgetting the spirit of the poetry and history that they professed, they were insisting that even the child should imbibe devices esoterically scientific, utterly uncultural. So Pedantry stirred a revolution against its own despotism, and the humanities, having joined themselves to Pedantry, fell."

The main complaint is that too many humanists have de-

humanized the humanities. A scientist may not improperly be something of a hermit, but a humanist ought to be interested in humanity. Instead, a certain number of men have worked their way into humanistic departments who are essentially bookish men. Some of them even eat in solitude, shunning the excellent company of a lunch table where men of active mind and ready wit pool the wealth of their varied experiences. I often wonder whether such behavior denotes a sense of superiority or of inferiority; it must be one or the other.

The intellectual labors of men in these fields tend to be purely individual enterprises. The natural scientist has been forced, regardless of any social impulses, to keep abreast with other workers in his field. Problems become "hot" and one must attend the symposium to be held at the next meeting of the society or he may be left behind in the rapid onrush of co-operative effort. It was not always thus. The German scientist of the nineteenth century frequently "reserved" a field of research and beat off all intruders. But all that is past, and a new scientific lead attracts investigators as a new style attracts women. One feels apologetic if he is not working in a popular field, where he can share in the limelight by contributing to the current symposia.

A procedure that tempts many an ambitious scholar is to discover a "field of research" no one else knows anything about and to become the only authority therein. The less significant the field the more likely it is to have been neglected and the easier it is to attain unchallenged preëminence. The main drawback of this method is that few are likely to pay much attention to the results of such scholarship.

To join in the investigation of a live problem is a more risky business, for inferiority is more promptly revealed in the bright light of active competition and discussion, but it is a powerful stimulus to progress. I wonder if the affairs of human beings would not be clarified if humanists would use this method more freely than they do.

Human affairs are in desperate need, not so much of learning, as of wisdom. Where should the student look for such wisdom but to men who have become wise by study tested in the laboratory of experience with human beings and in human affairs? Such wisdom does not come from playing safe in the security of

a narrow routine of academic activities; it comes rather from zestful living seasoned with variety and adventure. It requires excursions into the non-academic world; association from time to time with people for whom professors have no particular authority.

I could argue in behalf of science, if that appeared necessary, but I am more concerned for the humanities today than for science. There can be no great university where the humanities are either weak and apologetic or merely assertive and defensive. Neither the Lower Division Requirements nor any other protective tariff can be depended upon to give them their proper place. That can be won only by humanists having vitality, dis-
dom and faith.

JOEL H. HILDEBRAND

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GERALDUS THE NATURALIST, AND HIS WELSH JOURNEY

SOME YEARS AGO I PUBLISHED a paper on the scientific interests of Giraldus the Welshman as illustrated in his Irish book, the *Topographia Hibernica*.¹ There Giraldus was describing the wonders of a land that was new to his listeners, and it was to be expected that he would go into considerable detail on the fauna of that isolated island. Wales, on the other hand, was better known to a twelfth-century English audience, particularly to those who lived in the border territory, so that in his *Itinerarium Cambrensis* and his *Descriptio Cambriae*, Giraldus made scientific observations only in a chatty way; but such remarks, even when lightly given, are valuable to the student of twelfth-century civilization. In a period, where formalism was so prevalent in all written material, it is not easy to find personal impression and intimate narrative. The age of Horace and that of Juvenal are so much closer to a modern reader than the century of Abbot Suger and Chrétien de Troyes, for the mediaeval writer succeeded in veiling so completely his personal statistics and his lighter moments that a twentieth-century enthusiast for the Middle Ages must become an adept at reading hidden meaning into colorless passages, and at putting two and two together in "controlled" imagination. This is much of the delight of mediaeval scholarship, but at the same time it is a weakness.

There are, of course, exceptions to such anonymity, and Giraldus the Welshman with his supreme personal confidence and his gift of observation is one of these. It is not an idle labor to look at his world through his eyes, and to muse upon the extent of his knowledge in an age where reference material, except in the fields of theology and canon law, could be consulted with only the greatest of difficulty, and where originality was not encouraged. Probably this statement of mine will be challenged by some. It is becoming the fashion today to read into the Middle Ages, by process of "controlled imagination," all sorts of complexities. I have just been reading a published dissertation in which the author denies that books were difficult to come by in those days before printing. (He confuses somewhat

¹*Speculum* XI (1936), 110-21.

the system of renting from booksellers a common theological or law text with a possible(?) lending library system on liberal lines.) Against this increasing tendency to "modernize" our picture of mediaeval life, we must place certain incontrovertible facts: privilege of rank (no matter how acquired) prevented free exercise of advantages, such as they were; travel was arduous, and book-copying was slow, tiresome work. Life was localized for the vast majority of the population.

Accordingly, in the pages that now follow we examine through the eyes of Giraldus some natural phenomena which interested him during his Welsh trip in 1188, when he accompanied the Archbishop of Canterbury in a small party, preaching the Crusade. To his observations we add what can be said about them in the light of our present knowledge. The whole is intended as additional commentary on the accuracy and superior understanding of such a mediaeval thinker as this Archdeacon of Brecon.

As the Archbishop's party, including Giraldus, was crossing a valley on foot, before coming to Bangor, they found themselves considerably out of breath. The Archbishop inquired jokingly:

Who amongst you, in this company, can now delight our wearied ears by whistling? which is not easily done by people out of breath. He, affirming that he could, if he saw fit, the sweet notes of a bird are heard in an adjoining wood, of a bird which some said was a wood-pecker (*picum*), and others, more correctly an oriole (*aureolum*). The wood-pecker is called in French *spec*, and with its strong bill, perforates oak trees; the other bird is called *aureolus* from the golden tints of its feathers, and at certain seasons utters a sweet whistling note instead of a song.²

The wood-pecker in question was the green wood-pecker, or Hecco—in English occasionally called the speight—a bird some twelve inches in length with a dull green plumage, a large red cap, and a black mask over the eyes. Its cry is a loud, laughing shout, anything but sweet and melodious. The yellow oriole, on the other hand, is ten to eleven inches long, a magnificent yellow bird with black wings, whose notes resemble the piping of the blackbird. Today this oriole is almost never seen in England; it rarely goes farther than central France and the German Rhine-

²*Itinerarium* II. 6. We are citing from the English translation of Sir Richard Colt Hoare which has been reprinted in Everyman's Library. *The Itinerary and Description of Wales, with an Introduction by W. Llewelyn Williams*, London, Dent, 1908.

land. It is not usually included in British bird books.³

The mistake made by the companions of the Archbishop would be less noteworthy if it were not perpetuated through succeeding centuries due to the same faulty observation. Cotgrave (1611) says of the *Loriot* "The bird called a Witwall, Golden oriole, or Hickway (green wood-pecker)." The NED records two meanings for witwall: in 1678 first occurring as Golden oriole; in 1668 first occurring as Green wood-pecker. Here is a still better example of confusion: Paul Passy, in his International Phonetic Dictionary, says of *épeiche* "the wood-pecker, the golden oriole."

What a travesty that the awkward, clumsy green wood-pecker, with its loon-like cackle should have been confused, from the twelfth to the twentieth century, with the exquisite golden oriole; but Giraldus, you will note, knew better. The explanation of all this is probably simple. The British and the people in northern France seldom saw the golden oriole. A few specimens have been sighted in recent times in May and early summer. The female of the oriole has a slightly greenish tint to its yellow plumage. A large greenish bird, whether it be a parrot or a female oriole suggests to the average European countryman the Hecco or green wood-pecker. The average man distinguishes between birds only along very broad lines. A similar case was that of our American forefathers who came to this country and seeing the large migratory thrush (cousin to their own British blackbird) denied it the name of "thrush" and called it a robin—though its resemblance to the real robin is very superficial indeed.

Giraldus said that the French name for the wood-pecker was *spec*. A rather curious statement. The common Old French name was *espeit* or *espoit*, depending upon the dialect considered. Another form is *espeiche*. These forms were derived ultimately from Frankish *spch*.⁴ Probably *spec* is a variant of the Picard dialect form *espec*. Why did Giraldus give a Picard and not an

³Richard J. Ussher and Robert Warren, *The Birds of Ireland*, London, Gurney and Jackson, 1900, pp. 42-3; Paul Paris, *Les oiseaux*, Paris, Lucien Laveur, 1906; *Cambr. Nat. Hist.*, IX: *Birds*, by A. H. Evans; Pierre Belon, *L'histoire de la nature des oyseaux*, Paris, 1555 (of which I have a microfilm). Edmund Sandars, *A Bird Book*, Oxford, 1933; 3rd ed. does not mention the Golden Oriole except to note in an appendix that he has omitted it.

⁴REW 8135. See Godfroy under *espoit*.

Anglo-Norman or Francian form of the bird's name?

The companions of Archbishop Baldwin went on to say that the nightingale was never heard in Wales. This is a statement that has always been entirely correct. The nightingale, for some obscure reason, has never been found in Wales, Scotland, or Ireland.*

There is another bird story in the *Itinerary* which we are citing in full.

In the reign of Henry I. Gruffyd ap Rhys ap Tewdwr, held under the king one comot, namely, the fourth part of the cantred of Caoc, in the cantref Mawr . . . When Gruffyd on his return from the king's court passed near Lake Brecheinoc which at that cold season of the year was covered with waterfowl of various sorts, being accompanied by Milo, earl of Hereford and lord of Brecheinoc, and Payn Fitz-John, lord of Ewyas—both of whom were at that time secretaries and privy counsellors to the king, earl Milo, wishing to draw forth from Gruffyd some discourse concerning his innate nobility, rather jocularly than seriously addressed him: "It is an ancient saying in Wales that if the natural prince of the country, coming to this lake, shall order the birds to sing, they will immediately obey him." To which Gruffyd, richer in mind than in gold, answered. "Do you therefore, who now hold the dominion of this land, first give the command." He and Payn demanded in vain and Gruffyd perceived that it was necessary for him to do his turn, dismounted from his horse and falling on his knees poured forth devout prayers *loudly* and at length . . . Rising up he suddenly thus openly and loudly spake: "Almighty God if thou hast caused me to descend lineally from the natural princes of Wales I command these birds to declare it"; and immediately the birds, beating the water with their wings, began to cry aloud and proclaim him. The spectators were astonished and confounded.❶

This happened fifteen or twenty years before Giraldus was born in 1147, but it is evident that he was telling a good story with a twinkle in his eye and not a supernatural tale as many of his commentators seem to think. In plain American English the two lords, Milo and Payn, wish to "josh" this loud-mouthed Welshman on his family tree. But, as Giraldus hints, Gruffyd had more common sense than he did worldly position. He bade the other two command the birds first; which they must have done in a half-hearted way, scarcely disturbing them. Then he began to shout at length and turning on them suddenly disturbed them even more. They cackled and flapped their wings from a

*Sanders, *cit sup.*, p. 18. See other references in note 3 also. The nightingale is not discussed by Ussher and Warren.

❶*Itinerarium I. 2.* The italics in the above were added by me to emphasize certain points for the reader.

reason that was obvious to Giraldus and to Gruffyd, but which may have escaped us moderns.

We will pass rapidly now from one element to another—from air to water. Giraldus had a strong interest in fish; but here a mediaeval man was considerably handicapped. An ichthyologist of modern times has his difficulties because of the need for expensive aquaria, etc., but in Giraldus's day such a student was dependent almost entirely on report. Here is an item which he gives:

In Normandy, a few days before the death of Henry II, the fish of a certain pond near Seez (in France) five miles from the castle of Exme, fought during the night so furiously with each other, both in the water and out of it, that the neighboring people were attracted by the noise to the spot; and so desperate was the conflict, that scarcely a fish was found alive in the morning: this, by a wonderful and unheard of prognostication foretelling the death of one by that of many.⁷

At first reading this story seems fantastic. The prognostication undoubtedly is, but one thing is evident: the pool in which these fish were living must have suddenly become poisonous to them. The threshing about was not fighting, of course, but the death struggles of the fish in question. On this matter I consulted with a geologist of note who asserts that it would seem very probable that some shift in the bottom of the pool had occurred—a mild earthquake perhaps—causing a pyritic shale to be exposed, thus rendering the water suddenly too acid. Such a possibility has been brought home to me recently. Leaves falling into the pool in my garden poisoned some large goldfish which we had had for years, causing them to behave in the threshing manner described by Giraldus.

While speaking of two isolated lakes high on Mt. Snowdon, in northern Wales, Giraldus says of one of them—which I identify with Glaslyn (1970 ft. high), a quarter of a mile from the summit:

The other lake noted for a wonderful and singular miracle. It contains three sorts of fish—eels, trout, and perch, all of which have only one eye—the left being wanting, but if the curious reader should demand of me the explanation of so exhausting a circumstance I cannot presume to satisfy him. It is remarkable also that in two places in Scotland, one near the eastern, the other near the western sea, the fish called mullets possess the same defect, having no left eye.⁸

⁷*Itinerarium* I, 1.

⁸*Ibid.* II, 9. The remark about the one-eyed mullets is repeated in *Descriptio* I, 5.

Our author certainly must have got this story from some one else, as he did not ascend Mt. Snowdon on his expedition to northern Wales and his childhood home was in south Wales. And yet there are possible facts which will explain part of this story. Yarrell says that mention of deformed trout, as occurring in some of the lakes of Wales, is made by Pennant, Oliver and Hansard: protruding jaws, deformed eyes, oddities of coloring, etc.* We realize, of course, that these Welsh lakes are individually isolated—and that there has long been there much in-breeding that defective characteristics must be perpetuated over a long period of time. There would have been relatively little fishing in an isolated lake of this sort—in the twelfth century when men were more apt to angle for food than for sport. As for the one-eyed perch mentioned by our author I quote from Yarrell: "After a certain age perch become blind: a hard, thick yellow film covers the whole surface of an eye and renders the sight there totally obscured. When this is the case, the fish are generally exceedingly black."¹⁰ The remaining one-eyed species found in the lake was the eel. Here you have a creature which can move about from one body of fresh water to another. I am inclined to believe that the young of the lampern, the fresh-water lamprey which has a parietal eye on the top of the head, was responsible for this observation.

To explain the one-eyed mullet off the coast of Scotland is not easy. Some flat-fish, to be sure, which rest habitually on one side so twist the position of that eye, as they grow larger, that it too comes around to the upper side, leaving the under surface without an eye. But it is probable that this is not true of the mullet. There has been some confusion here by Giraldus' source of information. To be sure the Plain Red Mullet which is a rare species, found off the coast of Scotland, has both its eyes very high on the head and thus very close together.¹¹ It could have been responsible for such a rumor.

To turn to mammals discussed in the Welsh books the most important bit of information is what is said about the beavers which were plentiful at that time along the Teivi river in Wales. Giraldus' statement is often cited by historians and I need not

*William Yarrell. *A History of British Fishes*, London, 1841, II, 108.

¹⁰Yarrell, II, 5.

¹¹Yarrell, I, 36-7.

repeat it here in full. Today the European beaver is found only in a few localities, in Scandinavia and on the banks of certain isolated branches of the Rhone river. We know from place names that the spread of this animal included most of the water courses in Europe in earlier times. In Wales itself there are many place names containing *afanc*, the Welsh word for "beaver." In England there are Beverston, Beverbrook, Beverley Brook. Modern British scientists go much farther than this. Some of them claim that the Fens of East Anglia were at one time wooded districts that were destroyed by beaver dams. They hold the same theory for the peat-moors of Lancashire.

Giraldus, after describing very sagaciously the building habits of the beaver, his teeth, his underground den, his ability to remain underwater, spoils his record by repeating an old wives' tale that he got from Pliny:

When a beaver finds that he cannot save himself from the pursuit of the dogs who follow him, that he may ransom his body by the sacrifice of a part, he throws away that which he knows by natural instinct to be the object sought for, and in the sight of the hunter castrates himself, from which circumstance he has gained the name of Castor; and if by chance the dogs should chase an animal that has been previously castrated, he has the sagacity to run to a elevated spot, and there lifting up his leg, shews the hunter that the object of his pursuit is gone.¹³

When I say old wives' tale I am referring, of course, to this "sagacity" of the beaver and his readiness to throw away his glands. It is quite true that both the musk glands and the testicles of the beaver were used for medicine. Rondelet, writing in Montpellier (France), previous to 1558, knew the beaver first-hand from the region of the Rhone and he says:

The beaver is of great use in medicine: to begin with the skin, it is good for those afflicted with the gout to be shod with a beaver skin from the Pontus region. The urine resists poisons . . . the bile is good for cataracts . . . the clotted blood (*caillet*) is good for epileptics. The musk glands and the testicles (not the same things, as Rondelet seems to have understood) are good for cold and humid maladies, for they are warm and dry. They are also contrary to the poisons of serpents and they make one sneeze. In short they are much used in medicine, as was amply declared in Galen, Dioscorides, and Pliny.¹⁴

Servius Grammaticus was the ultimate source for the medi-

¹²Descriptio I, 5: *Itinerarium* II, 3.

¹³*Itinerarium* II, 3.

¹⁴*L'histoire entière des poissons*, Lyon 1558, pt. 2, p. 180:

Le Bievre est de grand usage en médecine, pour commencer à la peau, il est

aeval etymology that derives *castor* from *castrare*.¹⁵ *Fiber* is the genuine Latin word for the beaver; *castor* is borrowed from the Greek.

We should expect the horse to receive some mention from a mediaeval author. Giraldus says:

In this third district of Wales, called Powys, there are most excellent studs for breeding, and deriving their origin from some fine Spanish horses, which Robert de Belesme, earl of Shrewsbury, brought into this country: on which account the horses sent from hence are their majestic proportion and astonishing fleetness.¹⁶

If this be so it is the only respectable deed that we can attribute to Robert de Belesme, earl of Shrewsbury. He was as cruel and bloody a traitor as one could find in the whole Middle Ages. This stud farm must have been established between 1096, when Robert became earl, and 1112, when he was imprisoned for life by Henry I of England. So far as we know, Robert was never in Spain; he spent most of his time sailing back and forth between Normandy and England, stirring up trouble among William Rufus, Robert, and Henry.

Until very recent years, with the advent of automobiles, the Spanish horse was a very important breed. Most people think of it as being the same as the Arab horse, which is wrong. The article in the *Espasa encyclopedia* tells us that the Andalusian horse, which is the breed intended, was a very special race of horse flesh. Many are the references that could be cited to illustrate this subject. The seventeenth-century Tirso d Molina, in his *El Vergonzoso en Palacio*, has Doña Serafina, secure in her pride for the Spanish horse, make a nasty crack at the French breed:

Be silent . . . The wrath of woman is like the horses
of France;
The first impetus is vigorous, but the second grows
weary
For time softens it completely.¹⁷

bon aux podagres d'estre chaussés de la peau du Bievre pontique. L'urine resiste aux venins . . . Le fiel est bon aux cataractes . . . le caillet est bon aux epileptiques. Les tumeurs des ingnes é les couillons sont bons aux maladies froides é humides, car ilz sont chauds é secs. Ilz sont contraires aux venins des serpents, ilz font esternuer. Bref ilz servent beaucoup en medecine, comme il est amplement declaré dans Galen, Dioscoride, Pline.

¹⁵Servius Grammaticus 1, 58.

¹⁶Itinerarium II, 12.

¹⁷III, sc. 15: Callad . . . que son caballos de Francia las iras de una mujer: el primer ímpetu, extraño; pero al segundo se cansa, que el tiempo todo lo amansa.

These Andalusian horses of which Earl Robert of Belesme felt the need in England, are described as follows by Espasa. (The breed is no longer in existence, due to modern requirements of speed with little endurance, except for the white Spanish horses that used to draw the British state coach.) : A large head with short and thick neck; long silky mane; low and fleshy withers, low flanks, low hung body, big chest and abdomen, hollow back, long shanks, weak pasterns, shapely hoofs—not a fast horse, but fiery and noble, majestic in its movements, with a fine gait.¹⁹ The term not fast is in comparison with modern racing standards. (Giraldus calls the breed a fleet one.) Because of its weight and its fine gait this horse was apparently much in demand and so we find him bred everywhere as a warhorse. Yet, not all mediaeval writers agreed that this Spanish horse was a model of beauty. This description, taken from the Old French *Prise de Cordres et de Seville*, seems almost wilfully to praise the opposite of the Andalusian horse, as given in Espasa:

Gros ot lou col et la teste petite
 Flans soslevés, molt li lieve l'eschine,
 Dur ot lou rab plus qu'une pierre bise
 Ja n'ier ferrés an trestote sa vie. (v. 2735 ff.)

As we remarked once before,¹⁹ Giraldus displays the universal ignorance of his era in matter of genetics. He does not realize that there is no cross fertilization between natural species, and not even between domesticated species when they are somewhat far apart in the animal kingdom. He notes a cross between a mare and a stag, producing an "animal of wonderful speed, resembling a horse before and a stag behind."²⁰ He remarks also upon matings of cow and stag, and of bitch and monkey.²¹

The comment on the intelligence of the weasel and her attempt to rescue her young from a man who had taken them, is not identical with the story told by Marie de France, in *Eliduc*, where the weasel restores her mate to life, but the two narratives have enough in common to suggest that the weasel was known for family solicitude in popular lore of the time.²² There is

¹⁹Under *caballo*.

¹⁹*Speculum XI* (1936), 119.

²⁰*Itinerarium I*, 2.

²¹*ibid.* II, 11.

²²*ibid.* I, 12. For an example of similar care as told by Giraldus in the *Topographia hibernica* see *Speculum XI*, 120.

some truth in this. Giraldus says that the weasel has a poisonous breath which, of course, is not true; but this explains why the lady in *Eliduc* was terrified at the prospect of the weasel crossing the face of her unconscious rival.

The wolf was present in England and Wales until the sixteenth century. Giraldus mentions this animal twice in the *Itinerarium*.²³ He is aware that the wolf's saliva is apt to be poisonous, in contrast to that of the domestic dog. It is true that many wolves are affected with rabies today and that a bite from one of these beasts is considered highly dangerous. This brings to mind that episode from the career of the great Pasteur when he experimented with his anti-rabies serum on the Russian peasants sent to him by the Czar; they had been bitten by wolves.

In Lake Brecheinoc Giraldus observed eddies of red-colored water and remarked that in previous years the lake had had a greenish hue:

The lake also (according to the testimony of the inhabitants) is celebrated for its miracles; for, as we have before observed, it sometimes assumed a greenish hue, so in our days it has appeared to be tinged with red, not universally, but as if blood flowed partially through certain veins and small channels.²⁴

It is to be assumed that the green color was caused by a growth of algae—this Lake Brecheinoc today is normally covered by rushes and other aquatic plants to a considerable distance from the shore. It is fed by underground springs and it is not unlikely that these were feeding red clay, or some other red mineral in suspension, into the lake when Giraldus made his observation. Giraldus goes on to speak of an ancient city which was supposed to have been covered by this lake. This is still a belief current among the local people.

Giraldus refers indirectly to the exploitation of the mineral wells of Built, near Brecheinoc, in his day—when he records the existence of a large artificial pool there whose dam broke as a prognostication of the death of Henry I of England—“in the province of Elvenia, which is separated from Hey by the river Wys.”²⁵

We have been too ready to assume that mediaeval writers

²³II, 10; I, 7.

²⁴*ibid.* I, 2.

²⁵*ibid.* I, 1.

never had any basis in fact for their descriptions and observations. The term "fabelhafter" and its equivalent in other languages appear in too many glossaries of edited texts. The mediaeval men of learning saw everything through a rather consistent set of *a priori* ideas, as through glasses of a special hue, but look they did, and it should be our task to separate more effectively than we have done the observed phenomena from the bias of the Age. We must distinguish between *saber* and *entendre*.²⁶

This is not contrary to the principles of literary scholarship which were defined so effectively at the Renaissance Conference held at the Huntington Library in August, 1940. At that time the scholars assembled stressed with commendable emphasis these words of Hardin Craig: "In the study of Elizabethan literature the scholar should seek to make himself a good Elizabethan in order to see that literature, as far as he can, as the Elizabethan reader himself saw it."²⁷ This is undoubtedly true, and I believe it is a key that will open up entirely new vistas in historical literary scholarship in all periods. In this connection should be mentioned the thesis of Leo Spitzer according to whom literature of the past should be read not as an archaeological play-ground but as a masterpiece that was self-sufficient in its own day.²⁸ True indeed, but in the study of the Middle Ages where men thought thoughts and saw sights that appear only rarely through the veil of their formally expressed written word, where the *entendre* was recorded and the *saber* was just understood, we must bring into critical play modern archaeological and modern scientific learning in order to make ourselves more effective "contemporaries" of such a man as Giraldus. Charmed as we may be by a troubadour's description of a castle garden, for proper understanding we must know what he actually saw when he looked out the castle window.

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²⁶A. H. Schutz in *Rom. Rev.* XXIII (1932), 648, and *ibid* XXVI (1935), 29.

²⁷*The Huntington Library Quarterly* IV (1941), No. 2, p. 141.

²⁸*Modern Language Quarterly* I (1940), 7-22.

A NEGLECTED LETTER OF EDWARD GIBBON

(LAUSANNE, 1792)

ODDLY ENOUGH, R. E. PROTHERO, the editor of *Private Letters of Edward Gibbon, 1753-1794* (London, 2 vols. 1896), while mentioning in a casual footnote (II, 301, note 2) a letter written by the historian of Roman decadence, seems not to care to reproduce its text. Was its wording not "sufficiently finished for the public eye"? Does in some detail "one of the greatest writers who ever used our language" fail to comply with Victorian expectations in 1896? Whatever the case be, Gibbon seemed to attach such importance to his letter to the printer of the *Gentleman's Magazine*, that a transcription of the original is appropriate.

A long note, published in the *Gentleman's Magazine* of August 1788 (p. 698) under the initials N. S., mentioned, "between Dover and Deal, the ancient seat of the Gibbon family," and insisted that "the antiquity of the family is considerable." But in the same number of the well-read periodical, "Eblanensis" criticised the three concluding volumes of Gibbon's *History* and made a more or less direct charge of "literary forgery" concerning some elements of the work. Moreover, in the July number of the same monthly, "trash" was used in a letter to "Friend Urban" (the assumed pseudonym of John Nichols since in 1778 he had joined David Henry for the management of the magazine) for another rebuke of Gibbon's work. Earlier approaches (e.g. 1782, 1786) insisted on "reprobating and exploding" the "elegant mythology" of a scholar whom ecclesiastical writers held in poor esteem; so there is no great wonder if Gibbon's extensive library in Lausanne, established mainly after he had returned in 1783 to that "delicious paradise," did not include a periodical into which, then, in 1792, he was initiated by a back-number of 1788 dealing with his own pedigree.

Not to "Sylvanus Urbanus," but to John Nichols, the learned printer, the friend of Dr. Johnson, the editor of Jonathan Swift, went Gibbon's epistle.

ORIGINAL LETTER FROM MR. GIBBON

TO OUR PRINTER

Lausanne, Feb. 26, 1792

Sir

At this distance from England you will not be surprized, that this morning only, by a mere accident, the *Gentleman's Magazine* for August 1788 should have reached my knowledge. In it I have found (p. 698-700) a very curious and civil account of the Gibbon family, more particularly of the branch from which I descend, with several circumstances of which I was myself ignorant, and several concerning which I should be desirous of obtaining some farther information. Modesty, or the affectation of modesty, may repeal the *vix ea nostra voco*; but experience has proved that there is scarcely any man of a tolerable family who does not wish to know as much as he can about it; nor is such an ambition either foolish in itself, or hurtful to society. I address myself to you as to the last, or one of the last, of the learned Printers in Europe, a most respectable order of men; in the fair confidence that you will assist the gratification of my curiosity.

Perhaps, if it be not a secret, you may be able to disclose the name of the author of this article, which is subscribed N S and through your channel I might correspond directly with a gentleman to whom I am already obliged. He is only mistaken in one fact, in confounding my grandfather with my father. Edward Gibbon, the South-Sea director, died in the year 1736; his son, my father, who lived till 1770, was the member for Petersfield 1734,—Southampton 1741.

I am tempted to embrace this opportunity of suggesting to you the ideas of a work, which must be surely well received by the public, and would rather tend to benefit than injure the Proprietors of the *Gentleman's Magazine*. That voluminous series of more than three score years now contains a great number of literary, historical, and miscellaneous articles of real value: they are at present buried in a heap of temporary rubbish; but, if properly chosen and classed, they might revive to great advantage in a new publication of a moderate size. Should this idea be adopted, few men are better qualified than yourself to execute it with taste and judgment.

It is not improbable that I may do myself the pleasure of calling upon you in London, before the close of the year. I shall be happy to form an acquaintance with a person from whose writings I have derived both amusement and information. I am

Yr obedient, humble servant

E. GIBBON

Why did this letter remain unanswered? Were the "proprietors" of the periodical consulted about a proposal which, in 1792, was not of an easy realization, and did the lack of a quick interest in such a technicality bring the other question to a lasting neglect? Was the printer unwilling to disclose the name of a collaborator¹ whose mistake, slight as it was, was to convey a kind of correction and rebuke to him? Or was the prospect, alluded to, of a possible personal contact between Gibbon and Nichols a sufficient reason, in troubled times, for postponing *sine die* an answer—either by private correspondence, or by a few lines inserted, as the custom was, in the paper itself?

It was not, however, until the following year, and in summer, that Gibbon left for the last time his Lausanne retreat—and his state of health caused his stay in England, ending with his death on January 16, 1794, to be concerned with personal troubles more than with genealogical problems. In the meanwhile, however, repeated mention, in letters to friends or relatives in England, prove what interest he kept in the whole affair. Be it because the sense of family descendant, in this solitary bachelor, took a greater importance in the middle of revolutionary events, or because he felt it a matter of personal dignity to have an answer from the printer (of all printers!) of the *Gentleman's Magazine*, he gives continuous signs of impatience. Not admitting of international delays in mail connections in the spring 1792, he asks Lord Sheffield (May 30, 1792) to call upon John Nichols, Fleet street, and to inquire "whether he did not, about the beginning of March, receive a very polite letter from Mr. Gibbon of Lausanne? To which, either as a man of business or

¹The author was Sir Egerton Brydges, whose grandmother was a Gibbon. On August 7, 1793, from London, the historian was able—at last—to write to this relative (whom he never saw) a letter reproduced in Brydges' *Autobiography* (London, 1834, I, 225): "Many vanities and some weaknesses" are ascribed there to Gibbon (II, 17).

a civil Gentleman, he should have returned an answer." Again, September 12, 1792, he wants the same correspondent "to enquire whether Mr. John Nichols . . . did not receive a letter from me last March which he has never answered." A fortnight later, September 28, the same request is directed to Mr. Cadell. When a partial satisfaction is promised by Lord Sheffield in the name of Nichols, and in the hope of an impersonal document related to the family tree, Gibbon is still malcontent; he writes on October 27: "I am much indebted to Mr. Nichols for his Genealogical communications, which I am impatient to receive; but I do not understand why so civil a Gentleman could not favour me, in six months, with an answer by the post."

The year 1792 marks the time from which, until his death in 1826, John Nichols was solely responsible for the Magazine: a probable attenuating circumstance for the much-complained delay. Gibbon was dead, as a matter of fact, when the cautious publisher released at last (January, 1794, p. 5) the letter which had remained so long in the mind of its writer; many allusions were made (1796, pp. 459, 852; 1797, pp. 5, 52, 207) in the following years to the problem of the historian's ancestry and family.

FERNAND BALDENSPERGER

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LOUISE SWANTON BELLOC (1796-1881)
AS AN INTERMEDIARY BETWEEN
FRANCE AND AMERICA

AT FIRST GLANCE LOUISE SWANTON BELLOC might seem to be of interest merely as the French-Irish grandmother who had such great influence on the early development of Hilaire Belloc and his sister, Marie Belloc Lowndes. The *Bibliographie de la France*, however, and the *Catalogue de la Bibliothèque Nationale* show that Mme Belloc was the editor of two periodicals and the author or translator of over forty titles running to some ninety volumes, without taking into account their various editions. Her name appears with conspicuous frequency as a contributor to a dozen French periodicals between 1820 and 1870; in connection with such well known French figures as Augier, Béranger, Boulanger, Cousin, David d'Angers, Hugo, Lafayette, Legouvé, Mérimée, Souvestre, Barthélemy St. Hilaire, Stendhal, Vernet, Villemain; in numerous studies dealing with the literary fortunes of English and American literature in France—in particular those of such figures as Burns, Byron, Maria Edgeworth, Thomas Moore, Dickens, Scott, Mrs. Gaskell, Fenimore Cooper, Washington Irving, and Harriet Beecher Stowe; and in a number of accounts of American travellers in France between 1820 and 1870. Nevertheless the only biographical articles devoted to Mme Belloc are the short notices in Didot, Vapereau, Walford and Mrs. Hale.¹ Thieme does not include a single critical or biographical entry under his fairly complete bibliography of her works.²

The recent kindness of Mrs. Lowndes in putting at my disposal an extensive collection of her grandmother's papers, and the discovery of a considerable amount of manuscript material

¹Ferdinand Hoefer, *Nouvelle biographie universelle* (Paris, 1852-66); Gustave Vapereau, *Dictionnaire universel des contemporains* (Paris, 1858); E. Walford, *Men of the Time* (London, 1879); Mrs. [Sarah Josepha B.] Hale, *Woman's Record* (New York, 1874).

²Hugo P. Thieme, *Bibliographie de la littérature française de 1800 à 1930* (Paris, 1933), I, 169-170.

in various French libraries,³ and among the long lost papers of Adélaïde de Montgolfier, Mme Belloc's faithful collaborator and most intimate friend for over forty years, have brought to light a number of unsuspected contacts with American men and women of letters. The extent of these relationships is still uncertain, partly because it was impossible to look over all the material available at the time, and partly because an even more considerable collection has been discovered subsequently by Mrs. Lowndes in seeking material for her recent biography of her mother, Bessie Rayner Belloc.⁴ Though as yet far from complete, the story of Mme Belloc's role as an intermediary forms an interesting and not insignificant chapter in the history of Franco-American relations during the nineteenth century.

Mme Belloc, née Louise Swanton, was born in La Rochelle in 1796. Her father, James Swanton,⁵ was born in Cork, Ireland, and was brought to France as a boy of nine by his uncle Abbé Swanton, Grand-Vicar of Mgr. Fitz-James, Bishop of Soissons. Educated at the Collège de St. Omer, whose personnel was almost exclusively English and Irish, he entered the French-Irish Berwick Regiment, then under the command of the Duc de Fitz-James, nephew of the Bishop of Soissons, where he served in all grades from cadet to lieutenant-colonel between 1769 and 1793. Stationed in La Rochelle on his return from service in Santo Domingo, he married, in 1783, Mlle Chassériau, daughter of a well-to-do shipowner and city official who had married a Creole from Santo Domingo. Although a devout Catholic and a Chevalier de St. Louis, James Swanton was in sympathy with the Revolutionary cause, for he remained in service during the Revolution, saving the regimental colors, records and funds, and rallying the troops to the support of the government at the time of the desertion to the Royalists of most of his brother officers. He fought at Valmy and Jemmapes in 1792, but resigned the

³Notably in the Bibliothèque Nationale, the Bibliothèque de La Rochelle, the Bibliothèque Victor Cousin, the Archives Nationales and the Archives du Ministère de la Guerre.

⁴Mrs. Belloc Lowndes, "*I, Too, Have Lived in Arcadia*," *A Record of Love and of Childhood* (London: Macmillan and Co., 1941; New York: Dodd, Mead and Co., 1942).

⁵Information concerning James Swanton obtained in part from the Archives du Ministère de la Guerre (Dossier du Régiment de Berwick) and in part from Louise Swanton Belloc's unpublished *Souvenirs et Traditions de la Famille Belloc*, now in the possession of Mrs. Marie Belloc Lowndes.

next year after having been cleared of charges of being a foreigner and guilty of disloyalty to the Republic, One and Indivisible. In 1809, however, through the influence of Clarke, a former officer of the Berwick Regiment who had become the Duc de Feltre and Minister of War, Colonel Swanton was recalled to active service and named military governor of Rocroi, a post which he occupied until the Restoration.

In 1815 the Swantons moved to Paris. As financial disasters of various sorts* during the Revolution and Empire had dissipated the family fortune, and as the Colonel's pension (for many years a subject of contention according to the records of the Ministry of War) amounted to very little, the support of the family fell largely to Louise.

Apparently she first turned to teaching and was for a time actively associated with the "Lancastrian" or Mutual Education movement, for there is reason to attribute to her several anonymous translations or adaptations of English manuals and school texts used in the "progressive" schools of the period.

Her first signed translation was Miss O'Keeffe's *Patriarchal Times*, published in 1818 by Chassériau, a relative on her mother's side of the family. The translation proved popular enough to call for a second edition which appeared in 1821. More important was the fact that it attracted Maria Edgeworth's attention to the young Frenchwoman who was to become her "official" translator. From 1820 on, Mme Belloc's translations from the English appeared in a steady stream for almost fifty years.⁷ Among those which appeared in book form were some twenty-five volumes of Maria Edgeworth's works; Thomas Moore's *Loves of the Angels*, a volume of his poetic masterpieces and his edition of Byron's memoirs; a two-volume biography of Byron containing numerous translations of his works; Thomas Gratten's *Highways and Byways*; Shiel's *Popular Irish Scenes*; the Lander brothers' account of their exploration of the Niger; Drummond-Hay's treatise on the nomads of Morocco;

*These are referred to in some detail in various documents in the Archives du Ministère de la Guerre and in the Archives Nationales, and in *Souvenirs et Traditions de la Famille Belloc*.

⁷As a considerable number of Mme Belloc's books were privately published, neither the *Catalogue général des livres imprimés de la Bibliothèque Nationale*, nor the *Bibliographie de la France* gives a complete list of her publications.

a volume of Miss Fraser-Tytler's stories for children; a volume of Dickens; Scott's *House of Aspen*; Channing's essay on American literature; Harriet Beecher Stowe's *Uncle Tom's Cabin*; Goldsmith's *Vicar of Wakefield*; Mrs. Gaskell's *Cranford*. To this list must be added her translations of Burns, Cooper, Godwin, Harriet Martineau, Jane Marcket, Milton, Maria Sedgwick, Mrs. Sigourney, Tennyson and a number of others, which appeared in various periodicals and miscellanies, as well as several hundred translations, adaptations of résumés of reviews and articles appearing in the American and English periodical press.

The *Revue Encyclopédique* between 1820 and 1830 carried several hundred of her contributions, of which perhaps a fourth dealt with American subjects and ranged in length and character from brief book notices and short *faits divers* to extensive translations and such ambitious original articles as a detailed review of the periodical press. Her contributions to the *Magasin pittoresque* must have been nearly as numerous, judging from the fragments of correspondence between Mme Belloc and Mlle Montgolfier and Edouard Charton, the editor, and from notations as to periodic settlements which are to be found in the Montgolfier manuscripts;⁸ unfortunately, however, contributions to the *Magasin* were unsigned. Other periodicals to which the collaborators contributed more or less regularly under one name or the other were the *Bibliothèque de Famille*, *Le Globe*, *L'Europe littéraire*, *Le Panorama littéraire de l'Europe*, *La Revue de Paris*, *La Revue des Deux Mondes*, *La Ruche*, *Le Journal des Jeunes Personnes*, *Le Journal des Demoiselles*.

That Louise Swanton was equally at home in French and in English was due principally to her father's insistence upon his children's use of English at home and to his close supervision of their education, but also in large part to her early association with the Irish officers of her father's regiment, and later with her English-speaking relatives⁹ and the large number of English,

⁸The correspondence was originally sorted and filed by years. The original wrappers around the packet for each year bore notations as to the number of contributions, their titles, and occasionally their sources and the remuneration received. The whole collection is in such a state of disorder that it was impossible to sort and examine it in the time at my disposal. Proper acknowledgment of permission to consult and photograph these papers is omitted in order to avoid the possibility of despoliation of the present owners.

⁹Mme Belloc also made at least one trip to England as a young woman.

Irish and American travellers who visited France after the Napoleonic wars.

With the greater social freedom that came with her marriage, in 1821, to Jean-Hilaire Belloc, a fashionable portrait painter who later became Director of the Free School of Design, Architecture and Mathematics, the charming and beautiful Mme Belloc began to frequent a rather amazing variety of social gatherings. Her father's profession, which was also that of various relatives, gave her entrée to a number of Bonapartist salons, while his Irish and English connections brought her calls, letters of introduction and invitations from the large English-speaking colony in Paris and their visiting compatriots. Through her friend and collaborator Mlle Montgolfier, who was practically a member of the Belloc family for nearly fifty years, Mme Belloc came to know many of the statesmen, scientists, publicists and academicians with whom the Montgolfier brothers¹⁰ had been associated in various ways during the Revolution and Empire. Her husband's profession brought her acquaintances among painters, sculptors, engravers and architects. Her independence of mind—a reflection, no doubt, of her father's liberalism in matters of politics and religion.—led her to form friendships among republicans, liberals, and Bonapartists, as well as among many prominent members of the royalist Catholic party. Her interest in teaching and her career as a publicist brought her into contact with educators, government officials, editors, and publishers.

Thus one finds in the memoirs and correspondences of the period mentions of her presence in the salon of Mme de Villette, Voltaire's "belle et bonne," and at the Abbaye-aux-Bois, where Mme de Récamier collected celebrities of the day and where Chateaubriand sat in state as the tutelary genius of the gathering; in the little circle of liberals and anglophiles which met at Mary Clarke's (later Mme Mohl), and which included Mérimée, Stendhal, Victor Cousin, Thiers, Fauriel, Ampère, and Mohl—not to mention a succession of distinguished visitors from the British Isles, America, Italy, and Germany; at family gatherings and formal receptions of the Duke and Duchess of Orleans, and later at the court of Louis-Philippe.—and at the

¹⁰Adélaïde Montgolfier was the daughter of Etienne Montgolfier (1745-1799), the famous balloonist.

same time at the home of Prince Mestcherski, where the legitimists gathered after 1830 to nourish their resentment of the new régime and to seek solace in literature; at the Arsenal with the Nodiers, and at the evenings in the Place Royale where Hugo read his latest plays or poems to a select group of worshippers; at the more sedate *soirées* of academicians such as Ancelot, Legouvé, Lamartine, and Augier; at the British and American embassies; at receptions for Scott and Cooper; at Lafayette's country estate; at the fashionable *soirées littéraires et musicales* given by the *Revue encyclopédique* and *L'Europe littéraire*.

Louise Swanton and Maria Edgeworth first met during the latter's protracted visit to Paris in 1820. Miss Edgeworth found the young Frenchwoman intelligent, capable, and *sympathique*, professed herself to be delighted with the translations submitted for her approval, and urged Louise to continue the work for which she displayed such talent. This encouragement was not only the start of a lifelong friendship, but also quite probably the determining factor in influencing Louise to seek a career as a translator.

The same year (1820) marked the beginning of Louise Swanton's contributions to the *Revue Encyclopédique*, whose editor, Marc-Antoine Jullien de Paris, had been a friend of the family since the Revolution. Almost all of these contributions were signed: "Louise Swanton" until 1821, and "Louise Swanton-Belloe" or merely "L. S.-B." after her marriage. That she should be considered the joint author of most, if not all, of the articles signed "Adélaïde de Montgolfier" is evident from a number of first drafts preserved in the Montgolfier collection, in which the handwriting of the two collaborators, first in text and then in corrections, is almost inextricably mixed.

While the panorama of American literature presented by Mme Belloc's articles was far from complete—and it should be noted that she was not the only American "specialist" among the collaborators of the *Revue*—it constituted by far the most considerable body of information on the intellectual life of this country to be found in any single French periodical of the time. Mantz¹¹ and others who have treated the reception of American

¹¹H. E. Mantz, *French Criticism of American Literature Before 1850* (New York, 1917). See also G. D. Morris, *Fenimore Cooper et Edgar Poe d'après la critique française du XIXe siècle* (Paris, 1912); M. M. Gibb, *Le Roman de Bas-de Cuir: étude sur Fenimore Cooper et son influence en France* (Paris, 1927).

literature in nineteenth century France appear to have overlooked the importance of the *Revue Encyclopédique*, partly perhaps because their attention was fixed on articles devoted to outstanding literary figures, partly no doubt because of defective headings and indexes, and partly also because of the confusion arising from the fact that critics and reviewers frequently referred to British editions of American works.

Mme Belloc's contributions to the *Revue Encyclopédique* furnish an excellent indication of the extent and sources of her information and a measure of her understanding of American interests and attitudes. They also reveal with equal clarity the interests and sympathies of the French public of the period. Furthermore, they seem to have been well received on both sides of the Atlantic. Emma Willard, for instance, was "impressed by the elevated and moral tone and diction¹² of Mme Belloc's articles in the *Revue*, and several of them were translated—or re-translated (many of them having appeared originally in English and American periodicals)—for publication in America. In France, no publisher in preparing announcements of her books overlooked the opportunity to identify her as the translator of Maria Edgeworth and the author of the "remarkable," "well known," "excellent" or "extensive" series of articles on English and American subjects in the *Revue Encyclopédique*. In a letter written quite possibly in reply to an urgent request for copy,¹³ Mme Belloc assures the editor that although the fact that her children have whooping cough confines her to her home, she is not only able but eager to continue her usual *dépouillement*, if only he will send her the recent issues of the English and American periodicals,—an amusing example of how her personal interests influenced her selection of material, for an earlier issue of the *Revue* had carried an article on an American doctor's experiment with inoculation as a preventative of whooping cough.¹⁴

Mme Belloc's numerous reviews of books on exploration and

¹²Cf. Emma Willard, *Journal and Letters from France and Great Britain* (Troy, 1833), and Alma Lutz, *Emma Willard, Daughter of Democracy* (New York, 1929).

¹³Letter from Louise Swanton-Belloc to E. Hérau, Secrétaire-Général de la *Revue Encyclopédique*, Jan. 9, 1824. Bibliothèque Nationale, Nouvelles Acquisitions, 2765.

¹⁴XV (1822), 390.

travel in the New World, on Indian customs and languages,—frequently with copious excerpts in translation,—are to be explained in part by the current popularity of the genre, and in part by her personal acquaintance with various contemporaries who had visited America. But her more numerous reviews of learned and scientific works and government reports show that Mme Belloc regarded America as something other than a magnificent wilderness peopled by scattered colonies of heroic but somewhat benighted pioneers and by hordes of noble savages. Her reviews of treatises on geography and geology, on the fauna and flora of various regions, on railroads and internal communications, on commerce and ocean navigation, on correctional institutions and asylums, on legislation and jurisprudence; her résumés of messages to Congress, resolutions of state legislatures, proceedings of learned societies, reports of religious, educational and philanthropic institutions; her articles—more often than not in the form of reviews—on American poetry, fiction, and drama, on textbooks, on the periodical press, on miscellanies, biographies and memoirs, together with her briefer mentions of new inventions, medical discoveries, agricultural experiments, public improvements, penal and educational reforms,—all these give an extraordinarily well-rounded picture of the material, moral and intellectual interests of a young nation which was industriously pushing its frontiers westward, surveying its resources, perfecting its institutions, and placing its trust for the future in the Christian and democratic ideals.

Among the American periodicals which Mme Belloc mentioned or from which she extracted material were the *North American Review*, the *New England Review and Atheneum*, the *Southern Review*, the *American Quarterly Review*, the *American Annals of Education*, the *New England Farmer*, the *Cherokee Phenix*, the *Gazetteer of Illinois and Missouri*, the *Annals of Baltimore*. It was quite probably in one of these that Mme Belloc found the account of the last day of a prisoner condemned to be hanged which she translated for *Le Globe*, and upon which Hugo drew so generously for his *Dernier Jour d'un Condamné*.¹⁵

¹⁵Gustave Charlier, "Comment fut écrit *Le Dernier jour d'un condamné*," *Revue d'Histoire Littéraire de la France*, XXII (1915), 321-360. Charlier's statement that Hugo probably drew upon the anonymous translation in *Le Globe* of January 3, 1828, is confirmed by Mme Belloc's letter to Tandou, dated March 30, 1844. Mme Belloc not only acknowledges the article as her own,

Although most of Mme Belloc's *Americana* appears to have been taken from American and British periodicals to which the *Revue Encyclopédique* subscribed or which it received on an exchange basis, there is abundant evidence—internal, circumstantial and documentary—that she obtained much information directly from American correspondents or visitors in Paris. Many of these can be identified from letters in the Belloc and Montgolfier collections. Unfortunately, what once must have been an enormous collection of manuscript material—for neither of the two ladies ever threw away a scrap of paper, but carefully preserved even the preliminary drafts of their letters and magazine articles—was destroyed and scattered by the Germans who occupied their joint property in St. Cloud during the Franco-Prussian War.¹⁶ Consequently further information on their American relations must be sought in this country.

The reasons for Mme Belloc's lifelong, enthusiastic interest in America were as personal as they were varied. In the first place, many of her own and her husband's forebears or relatives, as well as over a score of her friends and acquaintances, had seen military or naval service in the New World, or had been planters in the French possessions in America, or had been engaged in trans-Atlantic trade and shipping, or had travelled in the United States. A number of her father's early military associates had emigrated to America either during the Revolution or the Restoration.¹⁷ Furthermore, Mme Belloc was on friendly terms with Chateaubriand, Lafayette, the Duc d'Orléans, Beaumont, Tocqueville, Michel Chevalier, and somewhat later Lady Morgan, Mrs. Trollope, and Harriet Martineau, and undoubtedly had heard accounts of their experiences in the United States at first hand.

In the second place, Mme Belloc, like both her father and her husband, was politically liberal, and extremely sympathetic to the cause of the oppressed: the Americans or the Irish *vs* the British; Greeks *vs* Turks; Poles *vs* Russians; the aspirations of

but also states that "ce fragment donna à Victor Hugo la première idée du livre qu'il publia plusieurs mois après." Bibliothèque de La Rochelle, Manuscrit 609.

¹⁶Bessie Rayner Parkes, "A Chapter of War," *In a Walled Garden* (London: Ward and Downey, 1895), pp. 179-208.

¹⁷For information concerning these *émigrés*, see Jesse S. Reeves, *The Napoleonic Exiles in America* ("Johns Hopkins University Studies in Historical and Political Science," Series XXIII, Nos. ^ ^ more, 1905).

modern France *vs* the forces of reaction; slaves *vs* their masters; even women *vs* men in the eternal battle of the sexes. It was but natural, then, that she should have shown a lively interest in the various humanitarian movements to which both the American and the European press gave much attention: prison reform, care of the insane, abolition of capital punishment, missionary work among the Indians and in distant lands, etc.

In the third place, Mme Belloc was passionately interested in education: free, public education as opposed to private education available only to the well-to-do; practical education (by which she meant vocational training and some knowledge of the natural and social sciences) as opposed to the classical education of her day; equal, though different and separate, education for men and women; education for living in society rather than for "society." While Mme Belloc's conception of American education between 1820 and 1870 was somewhat idealized, there is no doubt that she was extremely well-informed. Her articles on education, her books for children, her texts—several of which were officially adopted for use in the French schools—and her contributions to juvenile and popular periodicals (such as *La Bibliothèque de Famille*, *La Ruche*, *Le Journal des Jeunes Personnes*, *Le Magasin Pittoresque*, all of which had educational pretensions), together with her friendship with prominent educators in both England and America and in France, entitle her to a more detailed study as an intermediary between the educational systems of the New and the Old World.

William Ellery Channing seems to have been one of the first Americans of distinction whom Mme Belloc knew. Allusions in the biographical introduction to her translation of Channing's *Remarks on American Literature*¹⁸ indicate that she had met the famous Unitarian when he came to France in 1822 to recover from his exhausting series of theological controversies. Chan-

¹⁸ *Essai sur l'état actuel des lettres dans l'Amérique du Nord, et sur l'importance d'une littérature nationale*, par Channing; traduit de l'anglais et précédé d'une notice sur le caractère public et privé de l'auteur, par Mme L. Swanton-Belloc (Paris: A. Cherbuliez et Cie., 1838). The essay had appeared originally in the *Christian Examiner* (1830) under the title "On National Literature." Mme Belloc also translated Channing's *Adresse aux instituteurs sur l'éducation religieuse, public et privée*. (Paris: A. Cherbuliez et Cie., 1838). Neither of these translations is listed in the *Catalogue de la Bibliothèque Nationale* or in the *Bibliographie de la France*.

ning's thesis was one with which Mme Belloc was already familiar and of which she approved heartily. In 1823 she had reviewed *Strictures on the Periodical Literature of England* by "A Citizen of New York,"¹⁹ and in a subsequent issue of the *Revue*,²⁰ Ingersoll's "Discourse Concerning the Influence of America on the Mind," delivered before the American Philosophical Society in 1823, in which he advocated the creation of an original and national literature, and which seems to have been the point of departure of Channing's, and later Emerson's, more famous discourses on the subject.²¹ In spite of differences in age, sex, temperament, religion and nationality between the two, and in spite of the New England minister's unsympathetic—and to Mme Belloc, highly offensive—treatment of Napoleon,²² Mme Belloc thoroughly appreciated Channing's liberal and humanitarian qualities, and warmly applauded his declaration of independence for American letters.

Several letters at widely spaced intervals²³ show that Mme Belloc and Mlle Montgolfier knew Mrs. Edward Robinson, née Theresa von Jakob, as early as 1828, and that they kept up a more or less regular correspondence until the 60's. The learned German woman met Mme Belloc in Paris on her way to the United States shortly after her marriage to the distinguished professor of Biblical literature at Union Theological. Her first note, quite formal and written in French, asking to be excused from an engagement on the score that she disliked the constraint of a gathering for the purpose of hearing an author read his own works, probably referred to an evening at the Abbaye aux-Bois, where Chateaubriand was reading excerpts of the as yet unpublished *Mémoires d'Outre-Tombe*. It could scarcely have referred to the informal gatherings at Mary Clarke's where Ampère, Mohl and Fauriel, with whom the scholarly German woman had much in common, read their early

¹⁹XVI (March, 1823), 570-571.

²⁰XXVII (July, 1825), 256-257.

²¹Howard M. Jones. "The Influence of European Ideas in Nineteenth Century America," *American Literature*, VII (1935), 241-273. See also H. M. Jones, *America and French Culture, 1750-1848* (Chapel Hill, 1927).

²²In Channing's *Remarks on the Character of Napoleon Bonaparte, Occasioned by the Publication of Scott's Life of Napoleon* (Boston, 1827), reprinted from the *Christian Examiner and Theological Review*, IV (1827).

²³Archives of the Montgolfier family.

studies in philology and popular literature or practiced their English on each other. A number of Mme. Belloc's contributions to the *Revue Encyclopédique*, *L'Europe littéraire* and *Le Panorama littéraire de l'Europe* seem to have been suggested by Theresa Robinson: for example, Mme Belloc's résumé of Pickering's essay on Indian languages which appeared in *Le Panorama* in 1834, and of which Mrs. Robinson had just published a German translation. Several years later Mrs. Robinson writes to inquire about works on French folksongs and provincial folklore, and—evidently in reply to previous questions—discusses Indian customs and handicraft at some length. Articles on similar subjects in *La Revue Encyclopédique*, *La Ruche* and other periodicals to which Mme Belloc contributed carry phrases as: "An American lady writes," or "an outstanding American authority on the subject assures us," or "the author learns from a reliable source in America," so frequently as to indicate that Mrs. Robinson regularly furnished her friends much valuable information. Her comments on American customs and manners and on the press undoubtedly seemed the more authoritative to her French correspondents as her point of view was essentially that of a European. The exchange of information was not entirely one-sided, however, for Professor Robinson's *American Biblical Repository* and other periodicals to which Mrs. Robinson contributed frequently contained reviews, résumés or translations of Mme Belloc's articles or books.

Among the closest of Mme Belloc's American friends were Emma Hart Willard and her sister Almira Hart Lincoln Phelps.²⁴ Impressed by Mme Belloc's articles in the *Revue Encyclopédique*, Mrs. Willard hastened to meet their author on her arrival in Paris in 1830. On the occasion of their meeting she presented a book of her poems and an autographed copy of her *Plan for Improving Female Education*. After visiting various schools under the guidance of Mme Belloc and Mlle Montgolfier, Mrs. Willard departed for England, full of admiration for the two Frenchwomen but more than a little patronizing in her attitude toward the schools she had seen, and with a letter of introduction to Maria Edgeworth reading: "Madame Belloc to Miss Edgeworth: She [Mrs. Willard] seems to me to be one of the most sane and complete minds one ever meets; a person of resolution, wit, heart, imagination—a union of rare and beautiful

²⁴See Bolzaux, *op. cit.*, and Lutz, *op. cit.*, *passim*.

qualities."²⁵ It was at Mme Belloc's suggestion that the Hart sisters translated Mme Necker de Saussure's *Education progressive*, a work of capital importance in the development of women's education in America,²⁶ and in which, incidentally, there were several laudatory references to Mme Belloc. The writings of the American sisters contain many references to Mme Belloc and many traces of her influence. It was to Mme Belloc that Mrs. Phelps dedicated her *Botany for Beginners*, and to her that she addressed her celebrated letter on abolition in *Godey's Lady's Book*.²⁷ Furthermore, Mme Belloc was made a member of the Society for the Promotion of Female Education in Greece, and an honorary member of the Willard Association for the Mutual Improvement of Female Teachers which Mrs. Willard organized in 1837. Although the correspondence between the four women dealt largely with matters pertaining to female education, charitable and educational work in Greece, prison reform, abolition of slavery and capital punishment, there was a very considerable—though incidental—exchange of information about literature and art, people and events. Such information was extremely useful to the two Frenchwomen who were indefatigable contributors to popular, juvenile and women's periodicals, and it was undoubtedly the basis of Mme Belloc's reputation for being exceptionally well-informed about America.

It was through Mrs. Willard and her sister that Mme Belloc came to be an active supporter of the abolitionist cause, to correspond with Mrs. Maria Weston Chapman,²⁸ to contribute to her *Liberty-Bell*, and finally to meet her in Paris and to help her organize a French branch of the Anti-Slavery Society. It was Mrs. Chapman who persuaded Mme Belloc to translate *Uncle Tom's Cabin*. Though not the first of the sixteen French translations which appeared in 1852 and 1853,²⁹ it was always regarded by Mrs. Stowe as the official and authorized French version. It was accompanied by a life of the author drawn from

²⁵Lutz, *op. cit.*, p. 155.

²⁶Cf. Thomas Woody, *A History of Women's Education in the United States* (New York, 1929), I, 70, *et seq.*

²⁷XVI (1838), 144.

²⁸There are several letters from Mme Belloc and Mlle Montgolfier to Mrs. Chapman in the Boston Public Library, and several letters to Mlle Montgolfier from Mrs. Chapman among the Montgolfier papers.

²⁹See E. Lucas, *La Littérature anti-esclavagiste au dix-neuvième siècle* (Paris, 1930), for a list of French translations of *Uncle Tom's Cabin*.

material supplied by both Mrs. Stowe and Mrs. Chapman, and was by far the most faithful and intelligent French version that appeared during Mrs. Stowe's life-time. The enigma of how two Frenchwomen (for Mme Belloc and Mlle Montgolfier collaborated on this translation as always), who had never been to America and who had probably never heard Negro dialect spoken, could have turned out such an excellent piece of work is solved by the discovery of a letter from Mlle Montgolfier to Mrs. Chapman,³⁰ quite evidently one of a series of similar letters which have since disappeared. What is a "wood-lot?" "Hoss" means "horse," doesn't it? May "Yer" mean either "you" or "your"? These and similar questions indicate the care with which each word was considered, and the extent to which Mrs. Chapman was consulted in the translators' effort to bring over dialect and colloquialisms with scrupulous exactitude.

Mrs. Stowe, in writing to thank Mme Belloc for doing the translation, assured her that the French version had so improved the original that it had moved her to tears. The tribute seems to be as honest as it was deserved. It was only natural, then, that the Beechers and Stowes should have seen much of the Bellocs when the family party came to Paris in 1853. As Wilson, in his *Crusader in Crinoline*,³¹ has given an excellent account of Mrs. Stowe's visit in Paris (drawing largely upon her *Sunny Memories of Foreign Lands*) there is no need to go into the details again here. Two unpublished letters³² throw amusing sidelights on the trip. In a letter to Mlle Montgolfier, Barthélemy St. Hilaire urges her, as well as the Bellocs with whom she was living, to see to it that Mrs. Stowe is not presented to the French public as a friend and guest of George Sand, whose enthusiastic review of *Uncle Tom's Cabin* in *La Presse* had been one of the first French articles on the book and rather obviously a bid to take charge of Mrs. Stowe during her announced trip to France: Mme Sand's conversion was too recent, her reputation too questionable, for Mrs. Stowe to risk the embarrassment of being presented to her European admirers as a protégée of the French novelist.

A letter written by Charles Beecher to Mme Belloc, in reply

³⁰Dated "Mercredi Matin, 15 Xbre" [1852]. Boston Public Library.

³¹Forrest Wilson, *A Crusader in Crinoline; The Life of Harriet Beecher Stowe* (New York, 1941).

³²Now in the possession of Mrs. Belloc Lowndes.

to her request that certain passages be deleted or revised in subsequent editions of Mrs. Stowe's *Sunny Memories*, makes profuse apologies for having quoted M. Belloc too literally—although "the humorous intent should have been apparent from the tone of airy badinage." Evidently the artist had been much embarrassed to be quoted as preferring the old masters to most of his contemporaries,—Vernet, a personal friend, in particular. The fact that the corrections were not made in later American printings did not seem to affect the friendship between the Bellocs and the Beechers and Stowes, nor did Mrs. Stowe's sensational book on Lord Byron, although Mme Belloc's admiration of the English poet was little short of idolatrous.

Among some of the other Americans whom Mme Belloc knew personally or with whom she corresponded were: Fenimore Cooper, whom she appears to have entertained at her Wednesdays in the Rue de l'Ecole de Médecine, and several of whose works she had reviewed or translated in part for various periodicals; Oliver Wendell Holmes, whom Mrs. Robinson introduced in the following terms: "I send you this letter by a young gentleman, Mr. Holmes, whom I recommend to your kindness. He belongs to a very respectable (Puritan) family of Boston. Being himself, as far as I know him, of a pure mind, and moreover a student of the *orthodox* seminary of Andover, many things at Paris will strike him unpleasantly and hurt his feelings. I know little of him personally and nothing but what is good, and gladly accepted his kind offer to convey my little burden to you"; Washington Irving, whose *Sketch Book* and *Bracebridge Hall* she had reviewed, and whose early essay on Goldsmith may have prompted her to translate the *Vicar of Wakefield*, but whom she regarded as being insufficiently American;³³ Maria Sedgwick whom she first met in Paris in 1840 and several of whose writing she translated for *La Ruche* and other periodicals for juveniles; Lydia Sigourney and Mrs. Sarah Hale

³³It is quite probable that the following anecdote, which Mme Belloc relates in the introduction to her translation of Channing's essay on national literature, refers to Washington Irving: "Causant avec un Américain sur ce sujet, il y a plusieurs années je m'avais de lui demander comment il se faisait que ses compatriotes, au lieu d'ouvrir des voies nouvelles, suivissent obstinément celles qu'avaient tracées Byron, Walter Scott, Moore . . . Mon interlocuteur me répondit, avec nuance d'humeur et d'ironie, que Byron avait été le copiste de Spencer, Spencer de Chaucer, et celui-ci d'Homère. C'était aborder la question sans la résoudre et sans y apporter de bonne foi." Channing, *op. cit.*, p. xx.

(who it will be remembered, included a most complimentary biographical sketch of Mme Belloc in her *Woman's Record*), with both of whom she corresponded regularly for years; Mrs. Follen and her sister Miss Cabot, who enlisted Mme Belloc's support in their anti-slavery campaign in France, in the early fifties.

The full extent of these American contacts may never be known: the Montgolfier collection, only a small part of which I was able to examine, is today in Occupied France, and may already have been pillaged or destroyed, while the Belloc collection, which includes a great deal of material discovered since the beginning of the war, may be burned or bombed out of existence at any moment. It seems obvious that until the fate of these collections is known, until they are once more available for consultation, the rest of the story of Mme Belloc's relations with Americans will have to be sought in material in this country; in manuscript and published letters from Mme Belloc and Mlle Montgolfier to various Americans and from allusions to the two Frenchwomen in correspondence between Americans; in memoirs, autobiographies and accounts of American travellers in France; in religious, educational and juvenile periodicals; in miscellanies and gift books; in textbooks for girls' schools and in the innumerable articles and treatises on female education published in France and England as well as America between 1820 and 1880.

Mme Belloc's role as an intermediary between France and America, apart from its own significance, suggests certain lines of investigation that should add much to our knowledge of the Franco-American and Anglo-French cultural relations of the nineteenth century. One of the outstanding characteristics of the period was the increasingly active and effective participation of women in the social, political, economic and educational—or, more broadly, the humanitarian—movements of their day. As many of them were international in scope, it is in the history of these movements, which more often than not had only an incidental or utilitarian connection with literature, and in the contacts which they brought about, that one must seek the cause and character and channels of the exchange of ideas. Considered from this point of view, the catalogue of causes which were dear to Mme Belloc's heart and which brought her in contact with ideas and works and writers across the Channel and beyond the Atlantic, is as significant as revealing, as general as it was

personal.³⁴ The interest in the development of women's education, in the establishment of normal schools for the preparation of elementary and secondary school teachers, and of schools for training in the applied arts and crafts, in the multiplication of books and periodicals for the young, in the dissemination of practical, useful and elevating reading matter through cheap, illustrated periodicals and circulating libraries; the campaigns for prison reform, for more humane care of the insane, for abolition of capital punishment, for more effective safeguards against shipwreck at sea and means of saving the victims, for the abolition of slavery, for various sorts of aid to the Greeks in their struggles against the Turks and to the Irish in their memorable struggle for independence; for the support and extension of missionary work, among the Indians, in Africa, in Asia; for the removal of some, at least, of the legal and social inequalities between men and women—these were some of the principal movements which constituted the forces of Trans-Atlantic *rapprochement*. It is to Mme Belloc's credit that she served them all, long, intelligently, devotedly, and, by and large, as affectively as an other single "intermediary" of the century.

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³⁴See Henry T. Tuckerman, *America and Her Commentators* (New York, 1864); Allan Nevins, *American Social History as Recorded by British Travellers* (New York, 1923); Jane L. Mesick, *The English Traveller in America, 1785-1835* (New York, 1922); Frank Monaghan, *French Travellers in the United States, 1765-1931* (New York, 1933); Lucas, *op. cit.*, and Mahieu, *op. cit.*, for further evidence of the sort of *rapprochement* brought about by common interests in social, political and economic questions. "America was the object of admiration, even of veneration, of French liberals during the nineteenth century, as it was the recipient of the vituperative attacks of the French royalists." Monaghan, *op. cit.*, p. viii. F. Baldensperger, *Thomas Moore et Alfred de Vigny* in: Alfred de Vigny: *Contribution à sa biographie intellectuelle*. Paris, 1912, p. 97. M. E. Smith. *Une Anglaise intellectuelle en France sous la Restauration*: Miss Mary Clarke. Paris, 1927, p. 16 and 127.

EL CAMINO DE LAS ANACREONTICAS

I. EL MODELO REMOTO

RECUERDA NARCISO ALONSO CORTES, en su Introducción a las *Eróticas* o *Amatorias*, edición de los Clásicos Castellanos de "La Lectura," que la influencia de don Esteban Manuel de Villegas, "más o menos directa, es general a los poetas del siglo—XVIII. Parecerá hiperbólico—añade—; pero puede afirmarse que en torno de Villegas giró casi toda la poesía de aquella centuria." Y al pie de la página, en una nota, pone en apoyo de su afirmación: "Es increíble—escribía Forner, ya en 1792—lo que han delirado los copleros de Madrid con la furia de anacreontizar en estos últimos años . . ."

La nota y las observaciones acerca de las anacreónticas—prosiguen; a ellas volveremos después. Por ahora, basta con lo transscrito, para explicarnos, como influencia "mas o menos directa" de Villegas, la abundancia de anacreónticas que—eco de los poetas españoles de fines del XVIII—, en la Nueva España subsiste aún a principio del XIX.

En las páginas del "Diario de México," abundan las composiciones breves, amorosas, que recuerdan, por su corte, asunto y proporciones, las de aquellos poetas de la península que imitaron las traducciones que Villegas hizo de las poesías de Anacreonte, con ese dominio del heptasílabo que, según el mismo Cortés, Villegas "de tal manera se apropió . . . , de tal suerte supo hacerle algo naturalmente suyo, que le adaptaba como blanda cera a la expresión de sus pensamientos, fuese en versos consonantes o en asonantes."

Sin olvidar, en el género, las aportaciones personales de Gutierre de Cetina, veamos aquellas que mayor resonancia tuvieron. Una de ellas es la cantilena XII ("Por sí mismo"):

"Lidia, Amor y yo estando
¡oh dulce y claro día!
cogiendo tiernas flores,
la beldad contemplando
de aquella que allí vía
en sus varios colores,

sentí nuevos olores
derramarse en mi alma,
sentí dichosa calma
esparcirse en mis venas,
y libre de las penas
que hasta allí Amor tirano

en sujeción eterna
obró con llama interna
y con ingrata mano.
Lidia, amorosa y tierna,
embebecida estaba;
Amor, que la miraba,
con señas que me hacía,
mis ánimos movía
y al hecho me llamaba.
Yo, de Amor incitado,
por fin de mis congojas
en sus mejillas rojas
libre mi boca añado;
mas ella, que usurpado
su néctar vió sabroso
y en el trance forzoso
su clavel en mi labio,
por vengar tal agravio

de Amor la flecha toma
con que las almas doma,
y así vengar intenta
esta nueva afrenta.

Pero Amor, que la mira,
piadoso a mis querellas,
hirió sus carnes bellas
con la indomable vira,
Lidia, bañada de ira,
viendo rotos los bronces
que imaginó inmortales
y con la esfera iguales,
dijo: "Pierda la vida
quien vive inadvertida,
niño, de tu centella."
Quedando desde entonces
ella de Amor herida
y yo de amores de ella."

Recordemos también la XIX ("De Lidia") en la cual, una abeja, engañada:

"se llega a Lidia hermosa,
y pensando que es rosa,
la boca le atraviesa."

Y aquellos conceptuosos versos de la XVI ("Del Verano"), en la que

"Los jilgueros pintados,
según salen vestidos,
por prados son tenidos;
y los prados pintores,
según salen bordados,
por jilgueros y prados."

y por último:

"Lidia, que es más señora
de los campos que Flora,
sale por más honrarte,
Verano a visitarte,
dando a tu suelo rosas,
con sus plantas hermosas,
y con su dulce aliento
mil vidas a las cosas
y mil almas al viento."

O la XIX ("De Lidia") en que pregunta a viento, ríos y flores, a los cuales alegra la presencia de la amada

" . . . ¿qué os remediara el día,
si en esta ausencia fiera,
mi Lidia no saliera?"

O la siguiente ("De Amor y Lidia") en que aquél dice a ésta, que se ha apoderado de la aljaba:

"donde tienes tus ojos,
no has menester más flechas."

Pasando de Las *Delicias* al *Anacreonte*, "traducido en la misma cadencia en que está en griego," hallaremos en más de un monostrofe el modelo que sirvió a muchos poetas españoles del XVIII para escribir sus anacreónticas siguiendo a Villegas. Elijamos el 29 ("A un pintor"), en que dice éste:

"a mi ausente me pinta
cual yo te la pintare"

y hace la descripción de los rasgos de la ausente, con prolífico deleite y minuciosas comparaciones, que otros más tarde tratarían de seguir.

Tanto en sus poesías originales, como en las traducciones de Anacreonte ("anacreoncios versos") Villegas,—jactancioso y derrochador—crea, en castellano, el molde breve que van a utilizar los que continúan su manera aún en el siglo XVIII, cuando "en España, según Cortés, todavía resonaban plácidos y joviales los ecos de Villegas," que en América despertarían otros ecos distantes, en el siglo en que iba a realizarse la separación de los virreinatos.

II. EL MODELO CERCANO

Más próximo a la Nueva España del XIX está Juan Meléndez—Valdés. Con él, los "anacreoncios versos" de Villegas se transforman en las conocidas *odas anacreónticas*.

No es—ya lo advierte el prologuista de la selección de las obras de aquél, en la mencionada serie—" . . . la imitación servil de la lírica de Anacreonte, sino todo un estado de espíritu poético, que tomando como arranque una obra literaria, la de Anacreonte, se desarrolla en varias direcciones en concordancia con ciertas formas de vida social de la época. Se trata más bien de los temas anacreónticos, de la complacencia en los goces de los sentidos. Es esta planta viciosa que se da en todos los climas del siglo XVIII, y precisamente en el más frío de todos, en Suecia, pro-

duce con Bellman a su mejor poeta. Con todo el prestigio de la tradición clásica, hermana un tipo de estilización elegante e impersonal de la tendencia sensualista del siglo. Se corre por toda Europa, y su mejor representante en España es Meléndez. Ya se conocía a Anacreonte desde Cetina y, sobre todo, con Villegas; pero el ambiente no era propicio al desarrollo de esta poesía, hasta que llega a España el aura fina y cargada de sensualismo de esa concepción de la vida, despreocupada y alegre que impera en la Europa del siglo XVIII y que por raro contraste se remansa en la seca y austera Salamanca, primero con los ensayos de Cadalso y luego con las más perfectas realizaciones de Meléndez. Nació en él esa tendencia por el coincidir de varias circunstancias: los estudios de griego, su percepción, probablemente a través de Cadalso y en poetas franceses e italianos, de ese estado de ánimo sensualista dominante en el siglo, su temperamento blando y epicúreo y, por último, el hecho de existir ya en nuestro idioma la traducción de Villegas, que creó al anacreontismo poético su forma y su léxico en castellano. Los intentos de Cadalso en este género debieron de servirle de estímulo, y sus anacreónticas son el principio de su fama poética; aunque antes de imprimirse las de Meléndez ya existía otra colección de poesías al modo anacreónico en castellano, se cita aquí por curiosidad, pues esa prioridad nada tiene que ver con el impulso anacreónico de Batilo, cuyas poesías circulaban manuscritas entre sus amigos mucho antes. La importancia de esta tendencia es capital en Meléndez Valdés. Al imitar a Anacreonte se forma un modo de sentir y de pensar que no se circunscribe al estricto campo de la oda anacreónica, sino que corre y se difunde por toda su poesía y la impregna de un fuerte aroma sensual y festivo. Hay en Meléndez Valdés toda una serie de poesías amorosas, las dirigidas a Galatea, a Lisis, a Filis, que, sin poder llamarse propiamente anacreónticas, derivan directamente de esa concepción de la vida. "Volupté, c'est le mot du XVIII^e siècle, c'est son secret, son charme, son âme," dicen los Goncourt. Y ésta poesía de la volubilidad es en Meléndez la misma actitud anacreónica trasladada al escenario de la vida moderna, poesía erótica y galante ya, como la de ciertos poetas menores de la Francia del XVIII, como las estampas de la época, y que culmina en Meléndez Valdés con los secretamente famosos *Besos de Amor*. En cuanto a la anacreónica pura pueden observarse en Meléndez todas las características de tal poesía, tal como las expone Ausfeld. El dominio

de la fantasía plástica es evidente. Los pensamientos abstractos se expresan por la narración de un suceso. Las poesías han de ser breves, sin extenderse en consideraciones copiosas, y a veces expuestas con animación dramática. Amor, Vino y Amistad, son la trilogía favorita. En la concepción de la vida hay cierto desdén por las riquezas y honores, admonestaciones para no olvidarse del presente por pensar en el futuro, y el viejo aviso de que la fugacidad de la vida es un motivo más para aprovecharla alegremente. Veamos ahora el desarrollo de los temas. El Amor se expresa, por lo general, no de un modo directo e inmediato, sino envuelto en narración o alegoría; es todopoderoso, e inútil la lucha con él; la belleza de la amada constituye la más terrible de las armas, y a ella sucumben los héroes celebrados. Se describe a la persona querida con todo detalle, sirviéndose, a veces, de la ficción de ofrecer a un pintor la enumeración de sus atractivos. El amor y la amada se aparecen en sueños. En los accesorios que sirven de marco y exorno, va guiado el poeta por el afán de elegir los más graciosos, amables y menudos, desdeñando lo fuerte y grandioso: fuentes, arroyuelos, bosquecillos y grutas, forman parte principal de esta escenografía. Las flores y las guirnaldas se traen a cuenta para comparación con la amada y triunfo de su belleza. En la fauna dominan las aves, y, de ellas, las más delicadas: paloma y ruiseñor. Es muy frecuente y familiar el empleo de la Mitología. Viene luego la alabanza del vino, remedio sin par contra aflicciones y desdelenes, y al propio tiempo compañero del goce amoroso. El vino invita también a las alegres reuniones de festiva compañía. Cuando estos personajes de la anacreóntica abandonan sus regaladas actitudes, es para sumergirse en el torbellino de la fiesta, donde las bellas se realzan con rosas y mirtos. Los procedimientos de estilo concurren a lograr un efecto de vivacidad y ligereza, por la repetición de ciertas fórmulas de comparación, abundancia de epítetos amables, y constante tendencia a los diminutivos. Esta *Kleine Manier* es perfectamente visible en Meléndez: amable, delicado, tierno, murmurador, gracioso, reaparecen sin cesar en sus poesías. En suma, la asimilación de este género por Batilo fué perfecta, y este aspecto de su poesía es el que, con razón, caracteriza a Meléndez. La difusión del anacreontismo fué extraordinariamente rápida, y se convierte esta tendencia en elemento obligado e indispensable de toda poesía, hasta la revolución romántica." La transcripción es indispensable, para comprender las anacreónticas de Meléndez Valdés y de quienes recibieron su

influencia.

Es interesante observar cómo continúan y se transforman los temas anacreónticos, a través de la lírica del neoclásico, con la que intenta construirse un refugio, en medio de contiendas políticas a las que no pudo sustraerse.

Sin olvidar el modelo que le proporciona Villegas, dice a las abejas (Oda XXXVI) :

"Mas los labios floridos
asaltad susurrantes
de mi amada; y el néctar
que destilan, robadle."

Versos en los que ha desaparecido la crueldad del modelo.

Recuerda también al traductor de Anacreonte, cuando escribe la Oda XVI ("A un pintor"), en la que dice a éste:

"Cual yo te la pintare,
retrátame mi ausente . . ."

La fidelidad es mayor al principio; el final se aleja del modelo.

Los ejemplos comprobadores de tal influencia podrían prolongarse; pero no son necesarios para confirmar que a través de Villegas recibió Meléndez Valdés, con los elementos inevitables de la oda anacreóntica—amor, danza, vino—las figuras femeninas, bautizadas con nombres que estaban de moda en la época—Anarda, Dorila—, y parte de la flora y de la fauna anacreónticas: desde luego, el ave de Venus, la paloma, a la que se unieron el ruiseñor—Filomena—, la alondra, el jilguero, la tórtola.

Pero en Meléndez Valdés existe, y se ha señalado, un elemento personal: la melancolía, por el cual van a diferenciarse de las precedentes, algunas de sus anacreónticas. En varias de sus odas, parte del placer para llegar al dolor. Los cuadros de la naturaleza tornadiza no le sugieren, como sucedía con el modelo remoto, el deseo de apurar la dicha en el momento fugaz, sino al contrario, la idea de que todo pasa, como advierte el canto bíblico; de lo efímero de las cosas humanas. Esto es, en la naturaleza encuentra—empeñado en buscarlos—modelos de moderación, lecciones que aprender y transmitir.—Véase el final de la oda XXVI ("Del caer de las hojas"):

"Hoy muertas y ateridas
ni aun de alfombrar el suelo
ya valen; y la planta
las huella con desprecio."

"Mi faz de ásperas rugas
surcará el crudo invierno.
de la flaqueza mis pasos,
de dolores mi cuerpo:

"Así sombra mis años
pasarán, y con ellos
cual las hojas fugaces
volará mi cabello:

"Y apagado a los gustos,
miraré como un puerto
de salud en mis males,
de la tumba el silencio."

Y el de la XXXII ("Del vivir de las flores") :

"Ah! ¡por qué, amables flores,
brilláis solo un momento,
de las dichas imagen,
y a las bellas ejemplo!"

"O naced más temprano,
o no acabéis tan luego;
y dejadie a mis glorias
el pasar como un sueño."

Por otra parte, el poeta en cuyas manos renacerá el romance con valor artístico, ya en las odas se inclina hacia la poesía descriptiva. Así, en la XL ("De mi vida en la aldea") :

"Mis votos se celebran;
todos hablan a un tiempo;
la igualdad inocente
ríe en todos los pechos.

"Llega luego el criado
con el cántaro lleno,
y la alegré muchacha
con castañas y queso;

"Y todo lo coronan
en fraternal contento
las tazas que se cruzan
del vino más añejo."

O en la LVI ("Después de una tempestad") :

"Aquí cual una alfombra
se tiende la ancha vega,
y allá el undoso Duero
sus aguas atropella.

"Los árboles más verde
su hermosa copa ondean;
do bullendo sacude
cefirillo mil perlas.

"Las meses más lozanas
sus cogollos despliegan,
y sobre ellos se asoman
las espigas mas llenas.

"Reanimadas las flores
levantan la cabeza,
matizando galanas
los valles y laderas . . . "

De este modo, con Meléndez Valdés, la anacreóntica se transforma, da cabida a nuevos temas, aumenta su contenido lírico, (a veces, elegíaco) y aun se aparta de aquél, sin abandonarlo del todo, para pasar a lo objetivo, con suaves matices.

Los poetas de principios del XIX, en Hispanoamérica, gracias a esa contribución de Meléndez Valdés, reciben tal molde, suavizado de las asperezas antiguas por los refinamientos del siglo XVIII.

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THE PROGRESSIVE TENSES IN SPANISH AND ITALIAN

IT SEEMS TO THE PRESENT WRITER that during the past two decades the American people have become more conscious of the real meaning of the word *truth* and more careful in using it. Twenty years ago the great majority thought of the *truth* as something definite, something that could be known, and in our Law Courts a witness was called on "to tell the *truth*, the *whole truth*, and nothing but the *truth*." Today he is called on to tell what he *believes* to be "the *truth*, the *whole truth*, and nothing but the *truth*" or "the *facts*, the *whole facts* (as far as he knows them), and nothing but the *facts*." The greatest misuse of the word today seems to be in the expression *half-truth*, used to denote statements which are only "half-true" in that they bring out only one side or one phase of a question. Unfortunately this term (*half-truth*) has become a popular expression in newspaper language. It is now the fashion to deride "*half-truths*" as a subterfuge to convey a wrong or distorted impression without telling a deliberate falsehood. And yet the teacher of almost any elementary subject must admit the pedagogical necessity of teaching "*half-truths*" at times. For instance, in the third grade of the elementary schools, the children are taught that "before the time of Christopher Columbus people believed that the earth was flat," which is only a "*half-truth*," but it would certainly be a pedagogical blunder to attempt to teach the children the *real truth* which would involve discussion of a debate lasting for two millennia and which the children could not possibly comprehend at their stage of mental development.

In similar fashion it seems advisable for the teacher of elementary Spanish or Italian to avail himself of a "*half-truth*" in approaching the use of the Progressive Tenses. Since these tenses are not as frequently used in Spanish or Italian as they are in English and since they are not apt to occur in any text that the beginner may read, they may be safely ignored at first and the student taught to translate "I study" or "I am studying" indifferently as *estudio* in Spanish and *studio* in Italian. Later on, after he has become well established in this habit, he may profit-

ably be told that the Progressive *does* exist in Spanish and Italian but is more emphatic in its time-element than in English, and *estoy estudiando* in Spanish and *sto studiando* in Italian may best be translated into English by "I am in the act of studying." The Spanish Progressive with *estar* (as also the Italian with *stare*) presents a vivid picture of continuity of action and, since continuity itself becomes important only when judged from a contemporary point of view, its use is determined by the idea of interruption (either actual or possible, temporary or permanent) of that continuity by a consideration which may either be alien to or opposed to that activity. For that reason it is seldom to be found except in three tenses: (1) the Past Descriptive (Imperfect), (2) the Present, and (3) the Future. English also uses the Progressive in the Present Perfect and the Pluperfect, but Spanish and Italian use the more vivid Present (where the English has the Present Perfect) and Past Descriptive (where the English has the Pluperfect) with *desde hace* and *da* respectively. This Present may be either a Simple Present or a Present Progressive and the Past Descriptive may be either Simple or Progressive. English "I have been studying for two hours" is translated into Spanish *estudio* (or *estoy estudiando*) *desde hace dos horas* and into Italian *studio* (or *sto studiando*) *da due ore*. (Of course the Spanish and Italian Progressive Present differs in meaning from the Simple Present in this case in the same way that it does in all others.) So also English "I had been studying for two hours" is Spanish *estudiaba* (or *estaba estudiando*) *desde hacia dos horas* and Italian *studiavo* (or *stavo studiando*) *da due ore*.

(1) *Progressive Past Descriptive*

The very nature of the idea of the Progressive (continued or contemporary action) makes its use in the Past Descriptive most common and natural. We may say: *Juan estudiaba cuando yo entré* or *Juan estaba estudiando cuando yo entré*. We teach our students to translate one "John was studying when I entered" and the other "John was in the act of studying when I entered." That differentiation will satisfy the student and improve his Spanish but the teacher may well ask himself whether the idea of (possible) interruption is not involved in the use of the Progressive while it is absent from that of the simple tense. Such differentiations are often made sub-consciously in speech. We may translate *llamé*. *Estaba estudiando y no me oyó*

"I called. He was intent on his study and did not hear me." Is the idea of interruption present here? I believe that it is, although negative in value. "I tried to interrupt ihm, but did not succeed." When the Progressive is used in the Past Descriptive I believe that the idea of interruption (actual, possible, or attempted) is always present. The cause of the interruption is often clearly stated in a subordinate (temporal) clause, but this is not always the case. The last example cited above gives the cause in a preceding sentence. Sometimes it is not revealed until the following sentence, as in *Juan estaba estudiando. De repente oyó a su madre que gritaba*, "John was intent upon his study. Suddenly he heard his mother screaming." The use of the Progressive seems to imply possible interruption, but we are kept in suspense as to its cause until the following sentence. May we say that this constitutes a build-up for a vivid contrast? It certainly paints a vivid picture.

(2) *Progressive Present*

In the Present the Progressive seems to carry the same idea of (possible) interruption. If a student asks his room-mate "*¿qué haces?*" the normal reply is "*estudio*." If the room-mate replies "*estoy estudiando*" it would seem to be a mild reproach for the interruption of his work caused by the question. In that case a good English translation would be "I am *trying* to study." "They are surrounding the house" would normally be translated *rodean la casa*. *Están rodeando la casa* would indicate great excitement, perhaps despair: "they are surrounding the house. (Can't something be done to stop them?)" One normally says *Juan estudia* "John is studying" but if his mother receives a telephone call for him she may reply "*Ahora está estudiando*," the idea being that she does not like to interrupt him in his work.

(2) *Progressive Future*

Two uses of the Future Progressive must be considered:

(a) the real Future Progressive and (b) the Future used as a Present Hypothetical.

(a) The real Future Progressive is often used in stage-directions to indicate what is going on when the curtain goes up, or when something happens to interrupt or change the action.

(b) The Future Progressive may be used to indicate what is

probably going on at the present moment: Juan estará estudiando, "John is probably studying right now."

Outside of these three tenses the Progressive is seldom used either in Spanish or Italian. Occasionally we find a Conditional Progressive form used as a Past Hypothetical: *Juan estaría estudiando cuando entró Carlos*, but these cases are few. Such phrases as *Siguieron durmiendo* and *Poco a poco fué haciéndose rico* are not good colloquial Spanish. They are to be found in folk-lore and in stories told in folk-lore style but in colloquial language the Imperfect would be used instead of the Preterite.¹

Besides *estar* Spanish has other auxiliaries, such as *ir*, *seguir*, *venir*, and *andar*, which may be used to build up Progressive tenses and Italian, besides *stare*, has *andare* and *venire*. *Ir* and *andar* in Spanish and *andare* in Italian seem to indicate continued or cumulative efforts towards a future goal: Sp. *voy estudiando*, It. *vado studiando*, "I keep on studying (in spite of obstacles)." "I keep 'plugging away,'" while Sp. *venir* and It. *venire* are used to indicate progressive stages towards a goal already attained. For that reason the use of *venir* and *venire* is almost entirely confined to the Past Descriptive (Imperfect) Tense. Spanish is richer than Italian in that it has the two verbs *ir* and *andar*, both meaning "to go," while Italian has only one, *andare*. *Ir* and *andar* are practically synonymous, but they differ greatly in sonorous value. What then would be more natural than to make a distinction between the two on a basis of sonorous value and use the weaker form as an auxiliary when the meaning of the main verb is to be stressed and use the stronger (more sonorous) form when the meaning of *continuous progress* is uppermost in the speaker's mind? And such a distinction we do find between Spanish *iba perfeccionándose en este idioma* and *andaba perfeccionándose en este idioma*. In the first it is the idea of *perfeccionándose* which is stressed, while in the second it is that of *andaba*.

It is to be noted that even in English, which uses Progressive

¹The one case in which the Preterite Progressive would be obligatory would be in the event that a story-teller paused in telling his story and the one to whom he was relating it asked such a question as "Y entonces ¿que hicieron?" The reply to a question must be in the same tense as the question itself, so that if the question is asked in the Preterite the reply must be in the Preterite and if the story-teller wishes to state that they "kept on sleeping" the only way that he can say it is *siguieron durmiendo*.

forms much more frequently than Spanish or Italian, there are a few verbs which do not admit a Progressive. Such verbs are "to know," "to believe," and "to be" (when not used as an auxiliary to form the Passive Voice.) The list is short in English, but it is very long in Spanish and Italian. This may be due to the nature of the auxiliary itself. In English it is "to be" which is the simple copulative. In Spanish it is *estar*, never *ser*, and in Italian *stare*, never *essere*, or a verb of motion (in either language). Both Sp. *estar* and It. *stare* have retained a faint trace of the meaning of their Latin etymon, *stare*, "to stand." The use of the verb *stare* suggests a stage (*statio*) of development and with an active verb we get the idea of passing from one stage to another, which is true *progression*. So the term *Progressive Tenses* is much more fittingly applied to the Spanish and Italian than to the English. In fact the Progressive is seldom used in Spanish and Italian except with verbs in the meaning of which progress is possible² while in English we may have "Progressive forms" of verbs into whose meaning no progress can possibly be read, such as: "he is staying here," "he is living in Paris."

Moreover English has "Progressive forms" in the Passive, which are unknown in Spanish and Italian. Both Romance Languages do, however, permit the use of the Progressive with the Reflexive construction which they use to convey the same meaning as that indicated by the True Passive in English. Perhaps it is due to over-use of the Passive in English and the difficulty in distinguishing between the True Passive (in which the subject is acted upon) and the False Passive (in which there is no action) that the Progressive is so much used. Such an English sentence as "the house is surrounded" is usually taken to be a False Passive and the only way of clearly expressing the True Passive meaning is by the use of the Progressive form: "the house is being surrounded." None of the Romance Languages allow the use of the True Passive except in those tenses in which action is definitely implied, namely the Present Perfect and the Past Definite (both of which imply a single action in

*There is one notable exception: Sp. *seguir*, It. *seguire*, which was originally a verb of motion, but which has developed a secondary meaning "to continue" in which all idea of motion has been lost. This auxiliary may be used to form "Progressive tenses" of verbs whose meaning does not admit of progressive stages: Sp. *seguían durmiendo*, It. *seguivano dormendo*, but it is not often used.

past time even if the Infinitive of the verb does not itself imply action.)³ In other tenses French substitutes the active with *on* (or the Reflexive) if the subject is not specified, and Spanish and Italian use the Reflexive. "It is being done" is to be translated into French *on le fait* (or *cela se fait*), into Spanish *se have* (Prog. *se está haciendo* or *está haciéndose*) into Italian *si fa* (Prog. *si sta facendo* or *sta facendosi*). However none of the Romance Languages object to the Passive in such a sentence as "America was discovered by Christopher Columbus" because the tense used (Past Definite) itself indicates action: Fr. *L'Amérique fut découverte par Christophe Colombe*, Sp. *America fué descubierta por Cristóbal Colón*, It. *L'America fu scoperta da Cristoforo Colombo*.

The origin of the Progressive is interesting. It may be claimed that it is in imitation of the Arabic which has only two tenses, a past and an aorist; and the aorist may be given a present or future meaning by the use of particles or auxiliaries. This claim may be supported by its more frequent use by Southern Italians and Southern Spaniards than by Northerners, but its appearance in English leads us to doubt the validity of that explanation. Both *Cantans ibat* and *Cantando ibat* were good Latin. In pre-Classical times the Present Participle modifying the subject was preferred by Latin writers, but as early as Virgil we find the Ablative of the Gerund used (at first with a causative idea).⁴ The use of the Gerund soon grew in popularity and it gradually crowded out the Present Participle (even when there was no causative idea), leaving the Participle to become a simple verbal adjective, which it is in the Romance Languages today. As the Gerund (denoting action) replaced the Present Participle (which was losing the idea of action) and combined with a verb of motion to make one expression, that expression became am-

³As an example of such a verb we may cite Fr. *pouvoir*, Sp. *poder*, It. *potere* in which the Infinitive implies mere potentiality, but the Present Perfect and Past Definite indicate accomplishment (or, in the negative, failure to accomplish the act). Compare the Past Descriptive Fr. *je pouvais le faire*, Sp. *podía hacerlo*, It. *potevo farlo*, "I could do it." with the Present Perfect or Past Definite Fr. *j'ai pu le faire*, *je pus le faire*, Sp. *he pudo hacerlo*, *pude hacerlo*, It. *ho potuto farlo*, *potei farlo*, "I have succeeded" (or "I succeeded") "in doing it." The same sentence in the negative means "I have failed" (or "I failed") "in doing it."

⁴Aen. II, 6-8: Quis talia fando

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temperet a lacrimis?

biguous, depending upon whether the verb of motion was to be taken in its literal or a figurative sense and this ambiguity still exists both in Spanish and Italian. *Va cantando* may mean either "he goes along singing" or "he keeps on singing." This ambiguity was evidently, however, not felt to be especially objectionable as both meanings might be implied at the same time, and this might even seem desirable. Since *stare* implies a *stage* of development or a *statio* in progression, it is not alien in implication to the idea of motion and the construction was easily extended to that verb.

However French lacked the verb *stare* (or, rather, the forms of *stare* which survived in French were taken over to replace forms of *esse* which were disappearing and this left no verb in the French language with the meaning which Latin *stare* had had) and when the Progressive developed in Old French it used *estre* (or a verb with a conjugation showing mixed forms of *esse* and *stare* but with the meaning of *esse*) as an auxiliary. The *Chanson de Roland* has *que vous ne seiez fuant*⁵ and Villehardouin has *que vos li seriez aidant*.⁶ This construction must have seemed particularly barbarous to the grammarians of the Renaissance period who were always conscious of *Cartago delenda est* and its implied meaning of obligation. Whether or not they are responsible for the disappearance of the French Reflexive with *estre*, this form went out of use so completely during the sixteenth century that Vaugelas, in the early seventeenth century, does not even mention it when he condemns the Progressive with verbs of motion as being archaic and obsolete in his time. He says that one can say *elle va chantant* "she goes singing" if *va* is to be taken literally, but one can no longer say: *ces arbres vont croissant* because the trees do not move.⁷ Modern French has no Progressive.

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⁵v. 1473

⁶260.

⁷The Progressive in English makes its appearance at a much later date than in Romance and seems to be based upon totally different psychological principles. It has developed independently. See J. Van der Laan: *An Inquiry on a Psychological Basis into the Use of the Progressive Form in Late Modern English*, Gorinchem, Holland, 1922.

REVIEWS

FRENCH

Jean Jacques Rousseau: *Discours sur l'Origine et les Fondements de l'Inégalité Parmi Les Hommes*. With an introduction by F. C. Green, Drapers Professor of French in the University of Cambridge. Cambridge: at the University Press; New York: The MacMillan Company. 1941. pp. 142.

Professor Green has given us another edition of the most significant of Rousseau's political writings, the second discourse. He has not given us a critical edition but rather a reprinting of the work, for the use, ostensibly, of university students. It is to be preferred to the Oxford University Press edition in that it contains Rousseau's notes to the essay. It is attractively bound and nicely printed though the quality of the paper leaves something to be desired—another war sacrifice, no doubt.

In a twenty-page introduction Professor Green sets forth clearly and succinctly the trend of thought of the essay with his own reaction thereto. He can hardly be accused of being a Rousseauophile when one reads:

"One feels that at this stage he is aware of a weak link in his chain of argument. And, as always in such cases, he cleverly distracts the reader's attention."

He suggests, as a definitely new source for Rousseau's idea of the innate sensibility of primitive man, the *Réflexions sur la poésie et la peinture* by the abbé Dubos.

I regret that Professor Green has not chosen to tell us what edition he chose as the basis for the present edition though we can make certain assumptions from the use of antiquated spellings of imperfects and conditionals. I note one misprint on page 79: *sein* for *sien*.

F. J. CROWLEY

GERMAN

The Heath-Chicago German Series. Book Four, Alternate: *Eine Nacht im Jägerhaus* (Friedrich Hebbel) and *Die Geschichte von Kalif Storch* (Wilhelm Hauff), retold and edited by Peter Hagboldt. Book Five, Alternate: *Alle Fünf*, retold and edited after the German of Helene Stökl by Peter Hagboldt (D. C. Heath and Co.; each 56 pp. \$0.32.)

The principles according to which the Graded German Readers have been compiled are already too familiar to require comment. Book Four of the Alternate Series adds 145 words and 17 idioms to the 815 words and 90 idioms used in Books I-III; Book Five adds 95 words and 17 idioms. The materials adapted in Books Four and Five are, on the whole, well chosen. The element of mystery and suspense in Hebbel's *Jägerhaus* is a welcome pedagogical aid; the

effectiveness of Hauff's *Kalif Storch* is guaranteed by its popularity with previous compilers of readers. Only in the case of *Alle Fünf* does the extremely sentimental nature of the story make the present reviewer somewhat sceptical of its appeal to students.

The simplification of the chosen texts is skillfully carried through. One can scarcely object to a slight change in the ending of *Jägerhaus* which obviates some linguistic difficulties, since we are not dealing with one of Hebbel's masterpieces. Once, however, the retold version goes slightly astray. Hebbel puts a feeble witticism into the mouth of the huntsman, to whom the students have offered payment for the night's lodging: "Sie lagen die Nacht hindurch auf der Folter, und die Folter hat man umsonst." In the retelling, avoidance of the infrequent word "Folter" makes the remark pointless: "Während der ganzen Nacht lagen Sie in Furcht und Angst. Die Furcht kostet nichts und die Angst kostet ebenfalls nichts." (IX, p. 19.)

A few matters of linguistic detail follow:

1. Why "diesen Morgen" (IV, p. 12, line 7), when usage (and incidentally Hebbel's text) requires "heute morgen"?
2. Hebbel's "Er tappte zum Fenster" becomes "Er tastete zum Fenster" (IV, p. 9, line 5). More correct would be "Er tastete sich zum Fenster." The context, which implies that the window was reached, rules out "Er tastete nach dem Fenster."
3. According to the feeling of the reviewer, the past perfect tense occurs with greater than normal frequency throughout Book Four,—in one instance (IV, p. 17, line 9) rather illogically instead of the present perfect (which Hebbel has), to indicate antecedent action in a narrative passage in the historical present. Conversely, in an instance where one would expect the past perfect, to indicate an antecedent condition in the course of a narrative in past tense, we find the simple past (IV, p. 7, line 10; there is no corresponding sentence in Hebbel). Such minor deviations from logic and usage do not necessarily interfere with the attainment of proficiency in reading, which is the immediate goal of the Graded Readers; even so, it would seem better to avoid anything that might conceivably hinder the development of the sound Sprachgefühl necessary for eventual independent use of the language.
4. As in Hebbel, the phrase "am Ende" is used (IV, p. 15, line 9) in the sense of "perhaps"; the Vocabulary misleads the reader by defining "am Ende" only as "in the end, finally, at last."
5. As in Hauff, "wegen" is once used in the dative: "wegen etwas ganz anderem" (IV, p. 29, line 9); the Vocabulary indicates only the genitive with "wegen."
6. "Streichen" is defined in a footnote (V, p. 16) as "paint"; "to polish" would fit the context better.

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Oskar Seidlin: *Der goldene Apfel, Eine Erzaehlung fuer die Jugend.* Edited with questions and vocabulary by Ann Elizabeth Mensel. F. S. Crofts & Co., New York, 1942. (X—116 pp. text, 12 pp. exercises, 61 pp. vocabulary.)

This book represents a text-edition of Dr. Oskar Seidlin's story, "Pedronis muss geholfen werden," which, written for Swiss children, met with considerable success in Switzerland. The editor has shortened the original story in order to make it more suitable for class-work without, however, affecting its continuity. The Novel excels by good characterization; it is full of action and works well up to the climax, a children's theatre-performance, by which the villain is exposed. Therefore the story certainly will prove interesting enough for students none the less so because of its distinct resemblance to "Emil und die Detektive" by Erich Kaestner, a novel which is always well accepted. "Der goldene Apfel" uses ca. 3360 different words.

Unfortunately language and style of this booklet are rather careless and inexact. There occur several fragments of sentences, as on p. 3, line 20f: "Schoenes Gras fuer die Pferde und nicht weit zum Bach"; p. 5, line 8f: "Ganz gleich, ob es gerade die rechte Zeit zum Kaffeetrinken war, oder nicht"; p. 8, line 17: "Wegen der Spielerlaubnis"; p. 49, line 1ff: "Selbst Laurenz Welter, den der liebe Gott ja nicht mit allzuviel Verstand beschenkt hatte." On p. 65, line 2f, a whole though very short paragraph consists of a fragment in which subject as well as verb are missing. Other fragments are on p. 12, line 8f, p. 57, line 12ff, and p. 91, line 5ff.

In several instances there appear Swiss dialect-words or idioms, solely used in Switzerland, and neither a footnote nor an annotation in the vocabulary points to this circumstance. A few examples are: on p. 16, line 13, "gebuesst" in the sense of "bestraf"; same page, line 35, "Kannst denken" (a literal transcription into standard-German of the Swiss "Chascht daenkhe"); p. 19, line 21, "Meitschi" for "Maedchen" or "Maedel"; p. 41, line 16, "Velo" instead of "Fahrrad"; p. 22, line 26, "gifteln" for "noergeln"; p. 59, line 7, "Kalbsleberli" which, by the way, erroneously is explained as a plural in the glossary, and "schnoeden" in the place of "schimpfen": the combination "giftige Note" on p. 27, line 18, is a purely Swiss idiom too.

There are a few instances of missing capitals with adjectives used as nouns so on p. 2, line 8, "das mindeste" and on p. 83, line 19, "das gleiche" instead of the correct "das Mindeste" and "das Gleiche."

Unfortunately there occur also quite a few awkward or incorrect syntactic or stylistic constructions. The wagons of the troop are described on p. 1, line 5f, as "etwas Langes in gruener Farbe" instead of "von gruener Farbe," and one of the next sentences suggests that the two following cars were drawn by one horse and not each of the two by one as it is really meant. "sich . . . erdachte" on p. 7, line 11, sounds awkward; "sich . . . ausdachte" would have been better. On p. 14, line 29, we find "jemand ganz anderes." and on p. 23, line 24, we read "wo" instead of "obwohl." The sentence starting on line 23 of p. 22 "Frau Schneebeli hatte nicht nur die Arme in die Hueften gestemmt, sondern ihr lag noch allerlei auf dem Herzen. . ." contains an incorrect parallelism, and so does the sentence on p. 96, line 22f, ". . . bis ihre Maenner aus dem Buero oder von den Fabriken zurueckkamen, . . ." On p. 85, line 18,

there should be "niemandem" instead of "niemand." The phrase on p. 96, line 27f, ". . . , hatte sich schon eine lange Menschenschlange eingefunden." is—if anything—journalese, and constructions as "Wir haben sofort die Wagen der Truppe untersuchen lassen, . . . Die haben das Gold . . . vergraben . . ." (p. 13, line 9ff) better should be kept out of a text-book.

The reviewer thinks that the repetition of the same word in two or more consecutive sentences is only a minor stylistic weakness which, however, should be avoided. (p. 17, lines 4, 5, and 6, "wohl"; p. 18, lines 31 and 32, "ja"; p. 84, lines 25 and 27, "noch"; p. 91, lines 7 and 9, "sanft," etc.) By the way a considerable quantity of filling words like "ja," "so," "schon," "noch," "nun," and so on could have been left out in places where they have no additional meaning at all.

The vocabulary is complete and rather reliable but for the circumstance already mentioned that only two Swiss dialect-words are marked as such. "Stadtpräsident" perhaps might be translated by *mayor* more properly than by *president of the town council*, and "Diebstahl" means only *theft* and not *robbery* also.

The questions starting on p. 117 are conceived competently, and they cover the material well. The exercises for translation from p. 123 to p. 128 inclusively seem to be useful.

The reviewer has found one misprint, namely on p. 14, line 21, "Woldwyler" instead of "Waldwyler."

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PORtUGUESE

Artigos E Contos Portugueses. Edited with an Introduction, Notes, Appendix and Vocabulary by George Irving Dale of Cornell University. F. S. Crofts & Co., 1941, New York.

It is most gratifying to note the appearance of new textbooks in Portuguese, a language which is rapidly gaining in popularity all over the United States, and is apparently destined to take second place to Spanish in the language curricula of our high schools and colleges. The lack of suitable textbooks has for a long time impeded the progress of Portuguese in our schools, but that handicap to the study of a beautiful and useful language is fortunately being rapidly removed. Already we have two good grammars in Portuguese: the Hills-Ford-Coutinho grammar and the recently published *Introductory Portuguese Grammar* by Prof. Edwin B. Williams, and now comes a new textbook entitled *Artigos e Contos Portugueses* by Prof. George Irving Dale.

The text, which is preceded by an excellent introduction giving brief biographical sketches of the authors represented, contains sixteen essays and short stories by Portuguese writers and one short story by the Brazilian writer Leo Vaz. The simplicity of the style and content of the first few stories should

prove most pleasing to the beginner who seeks something light and entertaining, while the progressive stiffening up of thought and idea should please the bolder and more adventurous spirits who like to struggle with stimulating but not too heavy metaphysical perplexities.

There is clearly visible the influence of French, Italian and Russian writers in the Portuguese tales and stories, but that should only endear them to the beginner in a foreign language who prefers the more or less familiar to the entirely unknown. Thus, Coelho's *Parábola dos sete vimes* (The Parable of Seven Twigs) reminds one of Tolstoi's folk tales; Braga's *O galo preto* (The Black Cock) is strongly reminiscent of the beautiful Italian school life stories found in Amicis' *Cuore*, while Câmara's *Na Biqueira* (On the Eaves), which deals with a lover's attempt at suicide, clearly indicates the influence of Maupassant's story *Un Lâche* (A Coward).

But while there are definite indications of imitation or adaptation, yet the Portuguese stories have a freshness about them which is most appetizing and a native flavor which is as unique as it is delicious. Particularly delightful is the lone Brazilian story *O Colibri* (The Humming Bird) by Leo Vaz. The Brazilian critic Sud Mennucci is right by characterizing it as "um mimo de graça e de risonho sarcasmo (a gem of graceful and cheerful sarcasm)." Our sympathy is definitely aroused for the philosophizing humming bird when mournfully he says: "O mel e tao pouco, e tantos os colibris." ("There is so little honey, and there are so many humming birds.")

The reader can be fully recommended to all beginners in the Portuguese language who are looking for reading material in which even mature minds may find delightful literary entertainment, and Prof. Dale of Cornell University should be congratulated for his pioneering efforts in behalf of a good cause and for having turned out an excellent piece of work in a "new" language.

J. K. RICHARDS

Riverside Junior College, Riverside, California

SPANISH

Donald Devenish Walsh. *Cuentos y versos americanos*. W. W. Norton & Co., New York, 1942. (9-11, 13-162. Vocab. 163-192, \$1.45.)

This book is another effort in the contemporary trend toward popularizing the simpler types of Spanish American literature by producing a text that is composed of comparatively easy selections of positive literary value which at the same time is geographically representative enough to form a sort of anthology.

The selections are mainly prose but some twenty pages of verse are also included and while much of the material is contemporary, many of the *modernistas* are well represented. An interesting note regarding the vocabulary is the fact that all words beyond the Buchanan 2,000 level are translated at the foot of the page on which they first appear. According to the editor, the book is designed for first-year college or second-year secondary school classes, but, in the opinion of this reviewer, the general choice of subject-matter is such that the

book will probably prove much more interesting at the high school level. The problem of a relatively simple subject treated in a relatively difficult vocabulary still persists, however, but it has been solved in some degree by occasional simplifications in construction and vocabulary plus the valuable foot-note translations previously mentioned.

Cuentos y versos americanos should attain satisfactorily its triple objective: to teach Spanish in an interesting manner with materials of real literary merit and at the same time serve as a simplified but adequate introductory anthology of recent Spanish American literature.

ROBERT G. MEAD, JR.

University of California at Los Angeles

Katherine R. Whitmore. *The Handbook For Intermediate Spanish*. W. W. Norton & Co., New York, 1942 (11-12, 13-159, Word Study and Vocabulary, 161-228; \$1.95.)

This text is exactly what the name implies—a handbook for students at the intermediate level which may be used in many different ways. Professor Whitmore has attempted to combine under one cover a composition book, an integrated grammar review, a reading text and a succinct grammatical study designed to clarify any defective ideas of the student. In the opinion of this reviewer the effort has been quite successful.

There are forty-one sections dealing with outstanding grammatical principles. Each section, which is of convenient length for one lesson, is broken up into four sub-divisions, two dealing chiefly with verbs, one with grammar and one with translation. It is pleasing to note that the author has been careful to employ current, idiomatic language in the Spanish sentences as well as in the sections for translation, thereby increasing greatly the interest-value of the text.

An interesting and very useful innovation in a book of this type is the section on English-Spanish Word Study (pps. 161-219). Here we find an alphabetical list of English words and idioms which are frequently mistranslated or require a special idiomatic equivalent in Spanish. This phase of language study is at once one of the most delicate and difficult and yet one of the most necessary and it is indeed gratifying to find such a valuable section included in the present text.

The Handbook should prove to be a useful, readily usable text of high potential value.

ROBERT G. MEAD, JR.

University of California at Los Angeles

Pedro Villa Fernández. *Latinoamérica*. New York University, Henry Holt and Company, New York, 1942. XI. 222. LXIII pp. \$1.60.

In writing this short history of Latin America, the author has rendered a valuable service to students of Spanish and Spanish American problems. The

former, even if they have but an elementary knowledge of Spanish, will find this textbook to be a fascinating reader. The author has overcome that ever present difficulty which faces teachers of Spanish, and far from using "manufactured Spanish" has not sacrificed the language for the purpose of simplifying it. But aside from being used as a reader "Latinoamérica" should be a "must," a "sine qua non" to every student of Latin American History and Literature. It will provide the indispensable bird's-eye-view of Latin American history, which unfortunately is not possessed by those that study this field. No one should even undertake the approach of a specialized problem pertaining to Latin America, without first acquiring a picture of its place and relative importance in the joint history of Spanish American countries.

May we add that the illustrations and maps make this book a most welcome acquisition for any library.

MAX OPPENHEIMER, JR.

University of California at Los Angeles

Pedro V. Fernández and Augustus C. Jennings. *Spanish Grammar in Review*. Washington Square College, New York University. Houghton Mifflin Company, Boston, 1942; VIII, 163, 47, II pp. \$1.60.

This book serves the double purpose of a reader and a review grammar for intermediate Spanish classes which have completed an elementary text-book in the language. Fourteen excellent short prose sketches in Spanish, with either a Latin-American or Spanish background, are each followed by a concise review of essential grammar points, and thus all together cover the grammar a second year Spanish student should know. Good results should be derived from the use of the exercises included in each lesson; they comprise questions based on the sketch, idioms, and English sentences illustrating the grammatical points treated in the lessons which are to be translated into Spanish. A short, useful grammatical appendix and a vocabulary complete this volume, which deserves praise for its direct, to-the-point approach, eliminating all unnecessary details. Enhancing also its value are the pleasant presentation of the book with clear type and amusing illustrations.

MAX OPPENHEIMER, JR.

University of California at Los Angeles

John M. Pittaro. *Nuevos cuentos contados*. Fordham University. D. C. Heath and Company, Boston, 1942, VIII, 274 pp. \$1.32.

These "new twice-told tales," as the author point out, are especially designed to stimulate and create an appetite for more reading in Spanish. They are to promote direct reading for enjoyment, develop a basic vocabulary, and emphasize everyday idioms. The wide scope of subject matter touches on many aspects which give a good picture of Hispanic American people, customs and problems. This reader is for beginners; most difficulties have been eliminated and everything

is done in order not to burden the student with discouraging obstacles. Thus the present tense and a limited vocabulary are used in the first eight lessons, and the total vocabulary is limited to the first 1000 words of Buchanan's "A Graded Spanish Work Book." There is also a great variety of exercises at the end of each lesson. We believe that an intelligent use of the text and exercises could really produce satisfactory results in a beginning Spanish class and perhaps lead to a greater readiness on the part of the students to try to read and speak Spanish.

MAX OPPENHEIMER, JR.

University of California at Los Angeles

Concise Spanish Grammar by Sturgis E. Leavitt and Sterling A. Stroudemire. Henry Holt and Co., \$1.30.

Concise Spanish Grammar by Sturgis E. Leavitt and Sterling A. Stroudemire is a new edition of the same authors' *Elements of Spanish* with all new exercise material, much of it multiple choice, objective work; an improved type and format; a simplified and improved pronoun chart; and a colored map of South America where the earlier book carried one of Spain.

With the exception of this one rather short-sighted redundancy—the end-sheets bear maps of Mexico and South America—here is one grammar which lives up to its preface. It is one of the best available minimum grammars for high school or college beginners. The vocabulary is basic. Important points are "boxed" so that they may be more easily remembered as pictures. The exercise sentences have sufficient cohesion and continuity to give meaning to those with pronoun subjects. Rules are stated simply, with a minimum of grammatical abracadabra and exceptions.

One point which would bear further improvement is the presentation of radical changing verbs. This still requires editing by the teacher to avoid confusion of conjugation and radical changing classifications. Also, meanly, I should enjoy watching the authors attempt one of the finest tricks of ventriloquy, the pronunciation of English *b* "without letting the lips touch."

Petty considerations aside, this text is excellent in that it provides a really efficient, swift approach to reading, speaking, or further grammatical study of Spanish.

MARY BARTON

Beverly Hills High School

PROGRAM
FOR THE FALL MEETING
of the
MODERN LANGUAGE ASSOCIATION OF
SOUTHERN CALIFORNIA, INC.
at
MARLBOROUGH SCHOOL

SECTION MEETINGS 9:00-11:00

9:00-10:00—ITALIAN AND PORTUGUESE

ITALIAN: Room 1

Miss Josephine L. Indovina, Los Angeles City College, presiding
Business Meeting

PORTUGUESE: Library

Dr. Gaston Benedict, University of Southern California, presiding
"O Português na Europa e nas Américas"
by Madame Ilda Mafalda de Brito Mousinho Stichini
Artista Dramática Portuguesa em Missão oficial artística do Instituto
para Alta Cultura, Ministério da Educação Nacional Português.

10:00-11:00—FRENCH, GERMAN, SPANISH

FRENCH: Room 1

Miss Dorothy Gilson, Glendale High School, presiding
Un Récit "Le Savetier et le Financier" de La Fontaine, par des élèves de
Mademoiselle Laura Manetta.
"Le Retour de Guignol"—présenté par des élèves de Mademoiselle Dorothy
Gilson.

DISCOURS: "La France que j'ai connue en 1940" par M. MARC CHADOURNE, romancier, observateur et correspondant étranger en Russie et à l'Orient, et représentant diplomatique en Chine, et à présent Professeur de la littérature et de la civilisation françaisés à Scripps College.

GERMAN: Room 2

Dr. Harold von Hofe, University of Southern California, presiding
Panel Discussion: The Role of the Instructor of German in America at War.

SPANISH: Library

Dr. Hermenegildo Corbató, University of California at Los Angeles,
presiding

"Peru: *Pas* and *Present*" (illustrated with motion pictures) by Beryl
McManus of Hollywood High School.

CONFERENCE 11:15-12:15

AUDITORIUM

Address—"Languages for America in War"

by Dr. E. Wilson Lyon, President of Pomona College.

LUNCHEON 12:30-2:00

DINING ROOM

Mr. Arthur S. Wiley, Pasadena Junior College, presiding

Greetings—Mrs. Luther Drake, Principal, Marlborough School

Address—"Foreign Languages in the Peace to come"

by Dr. Ludwig Marcuse, Biographer of Loyola, Heine, Strindberg, Börne,
Hauptman.

Member of Staff of the Institute of Social Research. At present working on
"Peace Aims."

ANNOUNCEMENTS

LUNCHEON RESERVATIONS should be made with the secretary, Mrs. Ethel W. Bailey, 1328 Barrington Way, Glendale, California, not later than Wednesday, October 28. Luncheon 75c. Reserved tickets should be secured at the entrance of each section meeting before 11:15 a.m.

MEMBERSHIP: Annual dues, including subscription to the Modern Language Forum, are \$2.00, sustaining membership \$5.00, payable in October to Mrs. Clara Bate Giddings, 95 S. Holliston Ave., Pasadena, or at the entrance of each section meeting.

INSTITUTE CREDIT: Three credits will be granted by Los Angeles City Teachers' Institute: one credit for section meetings, one credit for conference, one credit for luncheon meeting. Los Angeles County will grant two credits for this entire meeting.

PHILOLOGICAL ASSOCIATION: Members of the Association are cordially invited to attend the meeting of the Philological Association of the Pacific Coast, Friday and Saturday, November 27 and 28, at the University of California at Los Angeles. Copies of the program may be obtained from F. H. Reinsch, 405 Hilgard Avenue, Los Angeles.